

August 1, 1946

Mr. Channing Hare
Hare and Coolidge
Ogunquit, Maine

Dear Channing:

To maintain my reputation of an honest woman, I am enclosing my check in beautiful round figures. Sorry for the delay, but this one can really be cashed.

I am really delighted with the haul. I plan to include the weathervane and a number of the velvets in our first exhibition of the season to be called "Masterpieces in American Folk Art". The show opens on September third and will continue for three weeks. Perhaps you and the rest of the family will be coming through New York during the period. It seems like an ideal time to include the quilt for which we have a beautiful spot and which we can publicize as a feature in this show. If you decide to let us do this, can you send it on to New York fairly soon as we shall have to have it photographed and prepare the publicity sufficiently in advance to hit the first of September issues of magazines. Please include whatever information you have and where you are not certain of interesting facts we can say "reputed to be". The agreement will stand that the price will not be less than two thousand dollars and that we will split fifty-fifty on the receipts. Of course if we can get more every one's ante will be accordingly increased. We can say "from the collection of Channing Hare or Hare and Coolidge" or whatever you wish, to give you some advertising as well.

We got back to Newtown late Friday afternoon and I am still talking about the most charming hosts I have ever had, and the superb objects I was surrounded with. I enjoyed seeing the paintings and shall talk to Antoinette Kraushaar when I hit town permanently. I am grateful to you all for the lovely experience and look forward to seeing you in the near future. I wish you would let me know when you are coming through so that I can arrange a little dinner party or something. My best regards to you all.

Sincerely yours

EGHla

P.S. Whenever you are ready to part with the Children's portrait you have in your house, do let me know as I am yearning for additional children (in frames).

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 1, 1946

Mr. Alfred V. Frankenstein
Gotham Hotel
Fifth Avenue at 55th Street
New York, N. Y.

Dear Mr. Frankenstein:

Your letter has been forwarded to me at my summer home. I am planning to be at the gallery Monday afternoon and Tuesday morning August fifth and sixth and should very much like to see you. Perhaps you can telephone the gallery setting any time; one to six P. M. on Monday or ten A. M. to one P. M. Tuesday.

Sincerely yours

EGHla

August 2, 1946

Mr. Andrew J. Ritchie, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

Several days ago I received word from the American Federation of Arts stating that the Torach wood carving "Floating Figure" which you asked to have sent on approval, had been withdrawn from the "Pioneers of American Art" exhibition at my request and was being forwarded to the Albright Gallery. You should receive it shortly.

I noted that the selling price in the exhibition was \$2500 and when I wrote to Torach to check, he advised me that was the price he had on it. However, in view of the fact that I told you it would not exceed \$2000, I shall stick to the bargain and hope that the wood lady will float into Buffalo life forever.

I am still on my so-called vacation in Connecticut but visit the gallery about once a week. All mail addressed to me there will be forwarded.

My best regards.

Sincerely yours

EGH1a

August 2, 1946

Mr. George G. Thorp
Assistant Director
The American Federation of Arts
Barr Building
Washington 6, D. C.

Dear Mr. Thorp:

I am most grateful to you for your cooperation
and promptness in connection with the Orbach
figure.

Enclosed you will find the blank releasing the
two additional pictures you wish for your exhibit-
ion. While I am flattered that Mr. Sweet and Mr.
More consistently selected pictures from The
Downtown Gallery, I still wish that your shows
did not last as long as they do. Perhaps at some
future time some more workable arrangement can
be made to keep everybody happy.

Sincerely yours

EGHla

*Lewis
Burnett*

THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

August 2, 1946

Mrs. Edith Gregor Halpert, Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

This is a formal acknowledgement of the receipt of:

| | | |
|------------------------|----|------------------|
| "Ghoums" | by | Mitchell Siporin |
| "Coffee and Doughnuts" | by | William Steig |
| "A Day in Summer" | by | William Zorach |

which you so generously loaned for inclusion in the traveling selection from the Art Institute of Chicago's "57th Annual American Exhibition of Water Colors and Drawings", that is being circulated by the Federation until September 1, 1947.

Each of the above works has been insured under the Federation's all-risk policy covering the time during which the exhibition is on tour and the return of the paintings to you.

Please note that we have omitted Reuben Tan's "Landscape", which was included in our original request, and the loan of which granted by you. We understand from Mr. Sweet that "Landscape" has either been sold or is reserved for sale, and therefore not available for the tour.

We are very pleased to be able to let you know that we have received a number of booking requests for this exhibition. As soon as the schedule has been completed we will take care to see that a copy is forwarded for your files.

We are greatly indebted to you personally for the very generous cooperation that has been given us. We feel that the loan of these works contributes much towards assuring the traveling exhibition a truly representative selection from the original show.

Sincerely,

George G. Thorp
Assistant Director

GGT:mo

cc: Newtown, Connecticut
enclosures: Checking Slip No. 2868

August 2, 1946

Mr. Robert Carlen
Carlen Galleries
323 South 16th Street
Philadelphia, Pennsylvania

Dear Bob:

During my hectic visits to New York, I had no time to go into records, particularly in the absence of the bookkeeper, but I am giving you some idea of what there is in the way of expectations:

| | |
|-------------------------|-----------|
| Saturday Night Bath | \$ 562.50 |
| Barracks | 562.50 |
| Woman Taken in Adultery | 375.00 |
| Victorian Interior | 600.00 |

I sent you a thousand dollar check on account, and I am still waiting for payment from Duncan Phillips, when the complete balance will be taken care of. If I know well enough in advance, when I am due in New York, I can let you know so that we can get together although you have a record of the paintings we still have on hand.

It certainly was too bad that Mrs. Pippin died as well, and that you have all these complications. Perhaps I shall be in Philadelphia early in September when I can look in on the Hicks, but I suppose that can wait until you decide to dispose of it.

I hope you manage to keep cool in Philadelphia and are getting some week end rest.

Sincerely yours

EGHla

August 2, 1946

Mr. Samuel C. Cooper
130 West 42 Street
New York, N. Y.

Dear Mr. Cooper:

No doubt Mr. Laveman has mentioned to you my continued anxiety about the gallery accounting. As you know, I have had no statements from your office for the past two years and aside from the tax reports which are taken care of very satisfactorily by Mr. Laveman, there has been very little recording to my knowledge. In view of the present activity and continued need for planning future activities, I am in a bad spot. It is impossible for me to make various decisions without knowing exactly where I stand.

Now that there has been a little let down in the accounting field, would you please see to it that our records are taken care of. You must admit that I have been pretty badly neglected aside from the taxes and I am not just being sulky about the matter. The books are all at the gallery, although I am away a good part of the time. On the other hand, I shall be very glad to arrange to come in at your convenience if my presence is needed.

I hope that you will get some rest and will have some time for me. My best regards.

Sincerely yours

EGHla



REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA
ZONE 3

THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

August 2, 1946

Mrs. Edith Halpert
The Downtown Galleries
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

It was good to see you in New York. Thank you for being so kind to me. I enjoyed so many of the pictures you showed me. As I suggested, we are planning on a small show of medium to small-sized pictures, which the Art Center in La Jolla also wishes to show after our exhibition here. The pictures we desire are:

Prelude to Winter - By Chas. Sheffer
Figure with Interior - By Breinin
Still Life With Skull - By Zerbe

We would like to have the paintings here not later than August 23rd so that we can get them placed properly on view when we reopen, the day after Labor Day. We wish them for the balance of Sept., and La Jolla would like to take them for Oct. If, however, any of the above-mentioned might not be available for La Jolla after our exhibition, kindly let us know; in any event, we would like to have the examples for our Sept. exhibition.

The Hayes Storage, Packing & Removal Service, 305 E. 61st St., N.Y., is handling the pictures and will see about their getting into the hands of the Express Company for actual shipment to us. Naturally, if you prefer to put them in a box, or boxes, and turn them over directly to the Express Co. yourself, that will be all right.

Hoping that we may hear that we can count on the above paintings, and again thanking you for your past favors and cooperation,

With personal regards,

Sincerely yours,

Reginald Poland
Director

*We received the Zerbe & Steig's. Thanks for their interest. Loans.
How we can do something with them. R.P.*

August 2, 1946

Mr. Albert Christ-Janer
Museum of Cranbrook Academy of Art
Bloomfield Hills
Michigan

Dear Mr. Christ-Janer:

Mrs. Halpert is in the country have a well deserved vacation, but upon receipt of your letter telling of your purchase of the Zerbe, Siporin, and Kuniyoshi, I telephoned her. I imagine she will write you herself to tell you how glad she is that you have acquired these three really important paintings, and to thank you for your patience and consideration.

I am enclosing a bill as the annotated consignment slip is not sufficient for our bookkeeping records.

With best regards to you and
Mr. Booth,

Sincerely yours,

Charles Alan

P. S. We certainly agree with you about the Zerbe frame and will order a less pretentious one.

August 2, 1946

Dear Mrs. Halpert:

The death of Stieglitz has meant so much to so many that there can be no doubt that those who cared about what he stood for are going to want to put down some form of tribute to him. There should be a place where what is said, at least in short form, can be freely published and put together.

The current issue of TWICE A YEAR is already at the printer. One section will contain some Stieglitz stories as already planned and prepared this spring and summer, and one cloud photograph of his - also sent to the printer this spring - to be placed directly after a picture of the atom bomb. I do not want to change this issue now. It would seem wrong to do so. (It will be dedicated to him as is every other issue.)

I feel that we will all want time also - and so what I plan to do is to have a special Stieglitz issue as the following number, to come out within the next few months. That issue, I feel, should contain nothing, perhaps, save further stories of Stieglitz, and what those who have cared about him will want to say - plus any other material, and photographs, that may seem in harmony.

I have not as yet evolved any final plan about how the issue will eventually be presented. But meanwhile I feel that

Page Two

since the direct impact of what so many of us are feeling will seek form immediately, I want you to know at once that if there is anything you want to say, I want to include it in TWICE A YEAR. If you want to send something already written that will of course be all right too.

This is not an easy letter to write. But my sense of compulsion about the desire not to let this moment pass is too great not to act immediately in this matter. Moments slip away wrongly only too often unless one does act upon one's sense of compulsion at once....

Of course I realize that what Stieglitz has meant to all will come out in numberless ways. But at least this can be one of them.

Will you let me hear from you at your earliest convenience about your own desire to send whatever you may wish - or if you prefer to send what you feel as a personal letter, do anything that seems right to you.

I feel that all who cared about Stieglitz somehow are brought very close together at this time. I hope we shall not lose that feeling....

Yours,

Dorothy Norman

SUMMER ADDRESS
Dorothy Norman
Woods Hole
Massachusetts

August 2, 1946

Mr. Norman Perry
Brick House
Ashland, New Hampshire

Dear Mr. Perry:

Thank you for sending the photograph which was forwarded together with your letter to my summer home.

If you are certain that the carving is American (it has very little of the American feel) I am willing to take a chance. You may send it on to the gallery since I am planning to make a weekly visit there during the rest of the summer.

Sincerely yours

EGHla

August 2, 1946

Miss Elvira Beer
Assistant to the Director
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Miss Beer:

As you may have heard, Horace Pippin died several weeks ago. A representative from his estate asked us to make full payment on our outstanding accounts and I am writing to ascertain whether it would be possible to make care of the January 27th bill for Pippin's "Barracks" which Mr. Phillips purchased at that time. I hesitate to write you about this matter but you can appreciate the fact that the situation leaves me alternative. I am frightfully embarrassed.

Sincerely yours

EGHla

Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Allen
Reynolds Gallery
43 East 51st Street
New York, N. Y.

Dear Mr. Allen:

The Brechin is a 'mucko it! It is not like I tried to
to do it. I am not sure of the exact date it will
be taken up to Fort Wayne. I anticipate no difficulty in
over 100,000.

I think the only thing I can do is to state
which he is tried to do. I am not sure of oil of oil of oil
to be being a very good thing.

Very cordially,
Peter Lauck

Peter Lauck

August 5, 1946

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON 9, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
ELMIRA BIER
Assistant to Director

August 5, 1946

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York

Dear Mrs. Halpert:

We are enclosing the Gallery check for \$750. in payment for Horace Pippin's painting "Barracks". We are very sorry to learn that Mr. Pippin died, for he was an interesting artist. You should not hesitate to write about this matter. We are sorry we have been so long sending the check, and are sorry that you have been embarrassed by our delay. We send the bills to the business office and do not always know when they are paid.

Sincerely yours,

Elmira Bier

FNC.
EB:T

August 6, 1946

Mr. Peter Lauck
N. W. Ayer and Son
West Washington Square
Philadelphia 6

Dear Mr. Lauck:

Glad you like the Breinin.
I thought it pretty exciting myself.
Fredenthal writes that he will have another sketch for Container before October first.

Drop in sometime when you are in New York. It was swell of you to let us know about the Breinin. I sent a copy of your letter to him. I'm sure he will feel very good about it.

Sincerely yours,

Charles Alan

HARE & COOLIDGE
OGUNQUIT, MAINE
ANTIQUES

Authentic and Guaranteed

Aug. 6. 46

Dear Edith.

Thank you so much for
yours of August the bird & for
check. It is so kind of you to say
you had such a good time. I
couldn't have been better than
the good time we had leaving
you with us. It was the
nicest thing that has happened
this season.

About the bed spread.
You can list it as from the
collection of Manning Hare.
+ ask \$3000.00 or \$2500.00

HARE & COOLIDGE
OGUNQUIT, MAINE
ANTIQUES

Authentic and Guaranteed

(if he who doesn't want to deal with
it could be induced to sell it
etc etc - You understand) -
we have no information about
the quilt. as '9 velvet cleaning
told you) the girls who sold it
for the wealthy man who gave it
to them for sale - had only the
hearsay that it had been made
by Mrs. Lincoln. Later cleaning
learned by chance who the former
owner was. & this winter he
might be able to find out
more about it. I shall send
the spec. to the gallery
experts collect tomorrow

HARE & COOLIDGE
OGUNQUIT, MAINE
ANTIQUES

Authentic and Guaranteed

(Think they take more care of old
knickknacks).

f. 12 [Thank you so much for saying
you will speak to intermette
Kraushaar. I shall be so
grateful.

August 6, 1946

Mr. J. D. Laveman
130 West 42 Street
New York, N. Y.

Dear Mr. Laveman:

Enclosed you will find the Unemployment
Insurance certificate. Mrs. Halpert should
like to have this returned when you are
finished.

Sincerely yours

August 7, 1946

Miss Estelle Mandel
Associated American Artists
711 Fifth Avenue
New York 22, N. Y.

Dear Miss Mandel:

This will confirm our conversation concerning the reproduction of NEW MEXICO LANDSCAPE AND SAND HILLS, 1930 by Georgia O'Keeffe.

In consideration of a minimum of \$400. "Holiday" magazine will be permitted to reproduce this painting. The original painting and all other reproduction rights remain the property of the artist. The painting will be insured for \$4,000. from the time it leaves the Downtown Gallery until it is returned and signed for by us. It is agreed that at no time will the glass and frame be removed from the painting.

An acknowledgement of this letter signifying your agreement to these terms would be appreciated.

Very truly yours,

Charles Alan
Associate Director

Copy to Miss Georgia O'Keeffe

August 7, 1946

Mr. Reginald Poland
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

Dear Mr. Poland:

Mrs. Halpert is away, so I am answering your letter of August 2nd in her place. Attached you will find a consignment slip for the paintings we are sending you for your exhibition.

PRELUDE TO WINTER by Sheeler has been sold. We are substituting a very beautiful Karfiol as you will have one Sheeler anyway.

You understand, of course, that you are insuring this consignment from the instant it leaves our door until it is returned and signed for by us. That is, while the paintings are being packed and in transit as well as while they are at your gallery.

If this is not agreeable to you, would you let us know by return mail as the paintings will have to be shipped very soon in order to reach you on the desired date. In any case, we would prefer that you make all arrangements with the packers, etc.

Thanking you for your consideration,

Sincerely yours,

Charles Alan

August 7, 1946

Mr. Reginald Poland
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

Dear Mr. Poland:

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If this is not agreeable to you, would you let us know by return mail as the paintings will have to be shipped very soon in order to reach you on the desired date. In any case, we would prefer that you make all arrangements with the packers, etc.

Thanking you for your consideration,

Sincerely yours,

Charles Alan

J. WALTER THOMPSON COMPANY

420 LEXINGTON AVENUE
NEW YORK

August 7th, 1946

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

I have your letter of July 26th.

As you know from our conversations regarding the probable purchase of four paintings by Edmund Lewandoski, a final decision by Shell had not been reached with regard to the campaign for which the paintings were to be purchased.

Since our earlier discussions when we looked forward to having Mr. Lewandoski proceed on the assignment and while I was away on my vacation, a decision was made not to run the advertisements under consideration. Accordingly, we are not in a position to pursue these negotiations further at this time.

If the subject is ever reopened, you may be sure we will give every consideration to Mr. Lewandoski's work.

Very truly yours,

Katherine Wiggins
M. Katherine Wiggins
Art Advisor

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PROVINCETOWN ART ASSOCIATION

(INCORPORATED)

PROVINCETOWN, MASSACHUSETTS

August 8, 1946

Mr. William Zorach
Robinhood Farm
Robinhood, Maine

Dear Mr. Zorach:

I have shown the watercolors to the party which is forming the collections of the works of Provincetown painters. The best offer I can get so far on the watercolor is \$150.00. I might be able to get it up to \$175.00. What makes it impossible to get the full price that artists usually ask is the fact that the artists here have all given my client various prices far below what they usually get, and they are anxious to help him do something which no other person has done all these years.

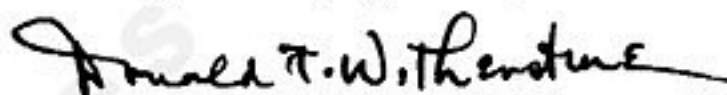
If you would do this I would be willing to take only 10% commission. My client intends to leave the house and collection intact as a permanent memorial to all the Provincetown painters who have worked here for the past thirty years. Naturally I try to get the full price which the artist asks, but in this particular instance I am leaving it to you to decide whether you wish to let it go.

The other painting which I have in the exhibitions has been admired by several people who were interested and I will probably be able to sell it at full price.

Upon hearing from you about the above I shall let him know and close the deal.

Thank you.

Very truly yours,



Donald F. Witherstine
DIRECTOR

DFW:LB

August 9, 1946

Miss Clayre B. Lewis
The Arts and Crafts Club of New Orleans
712 Royal Street
New Orleans 16

Dear Miss Lewis:

Mrs. Halpert is out of town for the summer, so I am answering your letter of July 29th in her place.

Alexander Brooks' painting is handled by Rehn, so I would suggest you contact him for any work by this artist. As far as Spencer and Kuniyoshi are concerned, the situation is rather difficult. You see, neither of them has a large enough stock of unsold paintings to make such an exhibition worthwhile, or even possible at this time.

As you may have heard, we have had so many requests for exhibitions of paintings by the more established artists we represent that we have been forced to make it a policy that we do not send paintings by these artists to shows where there is neither a prize nor a purchase fund. We have found that it is unfair to the artist to send his paintings away for a number of months when the chance of a sale are very slight. I am sorry we must be so arbitrary about this, but our first responsibility is to the artist.

Sincerely yours,

Charles Alan
Associate Director



ASSOCIATED AMERICAN ARTISTS Inc.

PRESIDENT Reeves Lewenthal BOARD OF GOVERNORS Frank Kleinholz, Chairman, Thomas Benton, George Biddle, Arnold Blanch, Aaron Bohrod, James Chapin, Nicolai Cikovsky, John Stewart Curry, Adolf Dehn, Ernest Fiene, Marion Greenwood, William Gropper, Chaim Gross, George Gross, Lily Harmon, Joseph Hirsch, Joe Jones, Doris Lee, Sigmund Menkes, Bruce Mitchell, Georges Schreiber, Raphael Sover, Frederic Taubes.

711 FIFTH AVENUE, NEW YORK 22, N.Y.

ADMINISTRATIVE OFFICES

IN CHICAGO ILLINOIS
846 NORTH MICHIGAN AVE.

August 9, 1946

Mr. Charles Alan
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mr. Alan:

This will acknowledge your letter of August 7th as the basis of our understanding of the terms on which you have loaned "New Mexico Landscape" and "Sand Hills" by Georgia O'Keeffe.

Thank you.

Sincerely yours,

Estelle Mandel
Vice President

EEM:sp

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REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA
ZONE 3

THE FINE ARTS GALLERY
2034 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

August 10, 1946

Mr. Charles Alan
The Downtown Gallery
43 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

Thanks for your kind letter of August 7th. Thanks also for saying that you are sending the following pictures:

| | | |
|-----------------|-----|-------------------------|
| Raymond Breinin | #36 | "The Curtain" |
| Karl Zerbe | #77 | "Still Life with Skull" |
| Chas. Sheeler | #9 | "Steam Turbine" |

I had decided that I could not take more than three such pictures in connection with others, for which I have already contracted. So this time I guess we better not take either the Karfiol or the Levi, if you please. Thanks. I hope we may have them, or similar good pictures by these artists, for some other show in the not too far distant future.

I am writing to the Hayes Company, asking them to pick up the ~~three above-mentioned pictures~~. We understand that these three pictures are to be covered by insurance at 2/3 the listed selling price and are so handling the matter from the time they leave you until they get back to you.

Thanks again for sending the three Zorach's, all of which I like very much. We have not been able to have a meeting yet, but I hope something will develop from there being here. Of course, the head is outstanding. Naturally, it is amusing to have the Steigs, and we already have one up and are going to show the others very shortly. Thanks again for being so cooperative.

With kind personal wishes,

Sincerely and cordially yours,

Reginald Poland
Director

August 12, 1946

Mr. Leonard Lionni
N. W. Ayer & Son
West Washington Square
Philadelphia 6

Dear Mr. Lionni:

We now have at the gallery a painting by Ben Shahn of two women sitting on a bench which Ben is thinking of calling NEARLY EVERYBODY READS THE BULLETIN. He tells me that you are seriously interested in buying this painting, and I should check with you before I show it to any other clients. As artists are occasionally somewhat over-enthusiastic, and since the demand for Shahns is somewhat pressing at this time, I would appreciate knowing if you are interested. The price of this painting is \$750.

I am delighted to have this opportunity to tell you what a pleasure it has been, during the past months, to work with you and Peter Lauck. Most important, I believe what I say is heartily seconded by the artists who approach each of your commissions with real enthusiasm.

Sincerely yours,

Charles Alan

REC-3509

Newtown, Conn.
August 12, 1946

Dear Mr. Gaudens:

Just to show you how much I try to please you, I finally coaxed a painting from Georgia O'Keeffe, and is it a lulu! If you will send the necessary blank to Mr. Alan at the gallery, he will fill in the information.

All the pictures are ready for shipment now, and photographs are available if you wish to have them sent to you. I believe we have negatives of all the exhibits you selected.

I hope you are having a pleasant summer. My best regards.

Sincerely yours,

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

August 12, 1946

Mr. Charles Alan, Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

At the moment I am Chief of Staff here, as both Mr. Saint-Gaudens and Mr. O'Connor are away. They will be delighted, as I am, to learn that we are to have such a beautiful and recent O'Keeffe. Cheers for Mrs. Halpert!

Will you be good enough to complete and return the entry form for it? In case the one Mr. O'Connor sent Mrs. Halpert in June is not at hand, I am enclosing another, and also another set of stickers to be attached to the back of the painting.

I am glad to assure you that under our blanket policy covering this exhibition, now in effect, the following paintings are fully insured against all risks at the valuations given from the time they leave the Downtown Gallery until they are returned to you or to whatever destination you may designate at the close of the exhibition:

| | | |
|------------------------|---------------------|---------|
| CEBOLLA CHURCH, 1945 | by Georgia O'Keeffe | \$7,500 |
| SEASCAPE FANTASY, 1944 | by John Marin | \$5,000 |
| "WELCOME HOME!", 1946 | by Jack Levine | \$5,000 |

What has become of the photographs of three paintings by Zerbe which Mrs. Halpert wrote on June 17 would be sent very shortly? You will remember that TWO FIGURES IN COSTUME which Mr. Saint-Gaudens had selected was afterward sent to the Pepsi-Cola show, and Mrs. Halpert suggested that one of Zerbe's three new paintings might be substituted. Mr. Saint-Gaudens would like to have these photographs this week as the time is getting short and he must have his list definite. Will you please send them directly to him at Windsor, Vermont, and let me know that you have done so? I shall appreciate this, as it is my job to see that all these indefinite situations are cleared up right away now.

Sincerely yours,



Anne K. Stolzzenbach
Secretary

Enc. Form, stickers,
return envelope

August 12, 1946

Mr. John Derman
37 Inner Drive
St. Paul 5, Minn.

Dear Mr. Derman:

This is just to tell you
that I have found a very beautiful Marin
for you within your price range. So,
weather permitting, I am looking forward
to showing it to you when you are in
New York on August sixteenth.

Very sincerely yours,

Charles Alan

August 12, 1946

Mr. Paul Uhlmann
1158 Board of Trade Bldg.
Kansas City, 6, Mo.

Dear Mr. Uhlmann:

Although I am at my summer home, vacationing more or less, I drive to town about once a week. In your letter of June, you mentioned that you would be in New York possibly in August. Would it be too much trouble to drop me a note when you plan to take the trip, so that I can arrange my city visit at the time. It will be so nice to see you and Mrs. Uhlmann again.

Sincerely yours,

P.S. The letter may be addressed to the gallery, as I am in contact frequently.

CABLE ADDRESS
VIGEVENO
LOS ANGELES

JAMES VIGEVENO GALLERIES

160 Bronwood Avenue
Westwood Hills, Los Angeles

TELEPHONE
ARIZONA
34182

August 12, 1946

The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Sirs:

We have received today an invoice for the missing paintings of the Maxwell Galleries in San Francisco. At the time you agreed that we have these pictures sent to the Maxwell Galleries, but certainly we are responsible for the latter.

I have written to the Maxwell Galleries again today to get an answer on clarification, but I think Mr. Maxwell is on a vacation. As soon as he gets back I will have an answer in Oct 11. Then, I will let you know what he can do.

In the meantime, to be all clear on the matter. So, you will have to be about it.

With regard to this invoice, I must state that it is not correct. In our letter of December 10, 1945, to the Maxwell Galleries of which I have a copy, and in your letter of January 2, 1946, to us, you told us that three pictures were missing. These were, as you stated, #600, "A Rose", #605, "Lesson Time", and #606, "Magdalena Birth Certificate". Now, in this invoice of August 7, 1946 you suddenly mention a fourth one, "Angel". I think this must certainly be a mistake as it was never mentioned before in your letters.

Further on, with regard to the prices to be paid for your pictures of October 12, 1944, \$200.00 were for "A Rose" \$12.00, for "Lesson Time" \$20.00, and for "Magdalena Birth Certificate" \$45.00. This is only for your information.

But as I said before, you will have news from us about the other matter very soon as I want to finish with it myself.

Kindest regards,

Sincerely yours,

James Vigevano

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Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON_{INC.}

West Washington Square, Philadelphia 6

Mr. Charles Alan
The Downtown Gallery
43 East 51 Street
New York 22, New York

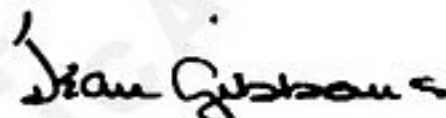
Dear Mr. Alan:

This is to answer your letter of August 12.

Mr. Lionni is now on vacation and will not be in the office until September. I am sure Mr. Lionni will want to look into the matter of Ben Shahn's painting.

Your letter will be forwarded to him along with a copy of this letter. Thank you very much for bringing this to his attention.

Yours sincerely,



Jean Gibbons
Sec'y to Charles T. Colner

August 13, 1946

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

32
August 13, 1946

Miss Anne K. Stolzenbach
Secretary, Department of Fine Arts
Carnegie Institute
Pittsburgh, Pennsylvania

Dear Miss Stolzenbach:

Thanks for your letter of August 12th, concerning the C'Keeffe, the Zerbe, and the insurance.

I want a little credit for the C'Keeffe as I spent about six hours with her last week showing her why it was important for her to be represented in your exhibition. I do think the painting is one of her most important and I was very lucky in persuading her to let it go out, as she is loath to allow any of her paintings to be handled very much.

About the Zerbe: the reason that Mr. Saint-Gaudens has not received the photographs is that the painting was not completed until last week. I am expecting it in New York momentarily and will forward photographs at once to Vermont. Mrs. Halpert saw the painting when she was in Boston and is extremely enthusiastic about it, feeling that it is quite as important as the painting Mr. Saint-Gaudens saw last Spring.

JK We shall probably have Budworth pick all our paintings some time next week.

Sincerely yours,

Charles Alan

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

August 13, 1946

Mrs. Edith Halpert
Newtown
Connecticut

Dear Mrs. Halpert:

Mr. Saint-Gaudens is still in New Hampshire,
but I have wired him the good news that you are sending
us a beautiful O'Keeffe. That will set him up. He has
had little peace this summer, what with one thing and
another.

He is still waiting to see the photograph of
the Zerbe, but Mr. Alan has promised to send it direct to
Windsor this week. According to Mr. Alan you think it is
as good as TWO FIGURES IN COSTUME, and so the situation
looks hopeful.

Sincerely yours,

Anne K. Stolzenbach
Anne K. Stolzenbach
Secretary

August 13, 1946

Mrs. David Jackson
"Lochevan"
Derby, New York

Dear Mrs. Jackson:

Mr. Ritchie was at the gallery and looked at the Kuniyoshi case in YOUNG WIDOW. As he will probably write you, I showed him a number of other things by the same artist, and he seemed to feel that YOUNG WIDOW was the picture for you.

He asked me to send it to you, care of the Albright Gallery in Buffalo, for your final decision. Because of the rising cost of the gallery overhead we are forced to charge for packing as well as shipping on "on approval" shipments. The painting will be sent collect, and we will bill you for the packing.

I am glad Mr. Ritchie liked the painting as it is one of my personal favorites. In color (particularly in the use of blue) it is so characteristic of Kuniyoshi's most recent work. In its fine color organization and sensitivity of drawing, it adds up to such a simple statement of a very tender and subtle mood.

We would appreciate knowing, at your earliest convenience, your decision about this painting.

Sincerely yours,

Charles Alan

August 13, 1946

Mr. Daniel Defenbacher
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minn.

Dear Mr. Defenbacher:

When Mr. Hudson Walker selected WAITING WOMAN by G. Louis Guglielmi it was agreed between him and Mrs. Halpert that this painting would be shipped directly from your exhibition to the Carnegie Institute, Pittsburgh, for their exhibition. September 6th is last date on which paintings may arrive at Carnegie.

I am writing at this time merely so that you can keep this letter on file as a small reminder of this arrangement. You see, WAITING WOMAN is the only important painting by Guglielmi since his discharge from the Army last winter. As he paints very meticulously, it will be some time until he builds up a new stock. So it is very important that this painting reach Carnegie on time. I hope you will forgive my hounding you about this, but you can realize how vital it is for this artist to be well represented at Carnegie this year.

Sincerely yours,

Charles Alan
Associate Director

EXCELSIOR SAVINGS BANK

221 WEST FIFTY-SEVENTH STREET JUST EAST OF BROADWAY



REGINALD ROOME
PRESIDENT
FRANCIS S. BANCROFT
1ST VICE PRESIDENT
EVERETT SMITH
2ND VICE PRES & COMPTROLLER
CORDT G. ROSE
SECRETARY
WALTER L. BISHOP
ASSISTANT SECRETARY
JACOB DEROZE
ASSISTANT SECRETARY

NEW YORK 19, N.Y.

August 14, 1946

32 East 51 Street Corporation
32 East 51 Street
New York 22, New York

32 East 51 Street - B&M 1522

Gentlemen:

Will you kindly advise us why you have ignored our letters requesting a statement of income, expenses and itemized rents for the year 1945 on the property listed above.

As you know, it is a condition of our mortgage that this information be supplied to us and we are surprised at your lack of cooperation.

Very truly yours,

J. Treacy Farley
J. Treacy Farley
Vice President

JTF:avm

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August 14, 1946

Mr. H. N. Slater
185 East 64 Street
New York, N. Y.

Dear Mr. Slater:

It is now some weeks since I telephoned you and told you that the plate was on the Sheeler painting, and it was ready for delivery.

We are rearranging our stock for the coming season and we are clearing up any outstanding deliveries. If you do want to see this painting again before it is shipped to North Carolina, we would very much appreciate your stopping in at the gallery at your earliest convenience.

Sincerely yours,

Charles Alan

B. M. ASCH
17 WEST 60th STREET
NEW YORK 23, N. Y.

August 15, 1946

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

My dear Mr. Alan:

In February you called for two paintings for Mr. Burlin which you agreed to return to me by June 1st. These have not yet come to hand and I am requesting that you please send these to me at once.

Very truly yours,



B. M. Asch

BMA:GB





REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 5, CALIFORNIA
WOODCREST 5141

August 16, 1946

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

I have your post card of August 12th, inquiring about the return of Karl Zerbe's "Houses by Night" which we sent out on circuit.

The circuit ended at the Colorado Springs Fine Arts Center, Colorado Spring, Colorado, and they were requested at that time to return the paintings to the respective New York Galleries directly from there, rather than send them out to the west coast for return to New York.

I have today written to the Colorado Springs Fine Arts Center to ascertain the whereabouts of this picture and will communicate that information to you as soon as I hear from them.

Sincerely yours,

Reginald Poland
Director

WTC

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Vanbark Studios

TELEPHONE
SUNset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416
~~12416~~ Ventura Boulevard
Studio City, California

August 15, 1946

Mrs. Edith Gregor Halpert,
Newtown, Connecticut.

Dear Mrs. Halpert:

We have been waiting anxiously to hear from you, but presume you are busy travelling around on scouting tours. I have certainly missed having your publicity suggestions - but inclose types of notices sent out locally and to California papers. They must print, as we have had occasional drop-ins from various points. Locally, we have had much praise and encouragement. They seem to think it is wonderful thing to have a good gallery to go to - and we have found that there is quite a bit of interest in the shows to come. We do find a reaction against the prices, but as the better antique dealers here say, it may be only a matter of time. This is certainly not a fortuitous season, what with buyers strikes and the hottest July and August it has been our displeasure to not enjoy!

Incidentally, a local small collector picked up a velvet at Bullock's which he said was from the Folk Art Gallery collection for \$47.50, which is a duplicate of one we have for a low of \$250.00!

Our decorating business has been pretty fair since we opened the new place - and we are just finishing up the sets for "Lady Windermere's Fan" which will try-out in Santa Barbara next week, then come to L.A. for a week or so and go directly to New York. I understand it is a Guild Show, so I hope you will have opportunity to see it. When I talked with you on the phone, we were just doing 'Obsession' (with Leontine and Basil Rathbone) which has since had a successful San Francisco and Chicago run and should be in New York soon. 'The Fortuneteller' with Victor Herbert music is due in New York about the middle of September - and the only furnished scene - Act II, Scene I is all Vanbark made.

Enough of us - but I hope we hear from you soon, and hope you have some success on your buying trips. We inclose our check in the amount of \$55.00 for Horse

Over

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weathervane, #736 on your list. Our one sale to date!

With all good wishes -

Sincerely,

Virginia

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

Middlebury College
Middlebury, Vermont
August 19, 1946

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Alan -

Just to let you ~~xxx~~ know that the Harnett things arrived, as they say in the song, all right side up with care. I shall take very good care of them and return them soon.

Sincerely Yours,

Reuben Frankel

32
Kx

August 21, 1946

Mr. J. Treacy Farley, Vice President
Excelsior Savings Bank
221 West 57 Street
New York, N. Y.

Dear Mr. Farley:

As soon as Mrs. Halpert returns from her vacation (September 4th) I shall call your letter to her attention. However, I know that she has communicated with the accountant on numerous occasions and was under the impression he was sending you the data you requested.

Sincerely yours

Secretary to Mrs. Halpert

32
XX

August 21, 1946

Mr. J. D. Laveman
130 West 42 Street
New York, N. Y.

Dear Mr. Laveman:

I am enclosing a copy of a letter from the Excelsior Savings Bank. I am so positive that you attended to this some months back and am writing to the bank accordingly. However, it would be necessary for me to have a copy in the event that they mislaid the original. The lawyer tells me that this is a pretty serious matter and that we must keep them informed.

Sincerely yours

EGHLa

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August 21, 1946

Mr. Reginald Poland, Director
San Diego Fine Arts Gallery
2030 Sunset Boulevard
San Diego, California

Dear Mr. Poland:

We expected Mrs. Halpert back before this, therefore did not answer your letter of July 26th. We now have word that she will return on September 4th when she will attend to the matter.

Since we gave you the figures on all the Zorack sculptures when you were in town, I am sure she was under the impression that you had insured this sculpture at your end. This is the customary procedure. However, we will have all the facts on her return.

Sincerely yours

Secretary to Mrs. Halpert

August 21, 1946

Mr. Peter Van Bark
Van Bark Studios
12416 Ventura Boulevard
Studio City, California

Dear Mr. Van Bark:

We have been waiting patiently to hear further reports about the gallery. How are things going and how successful have you been in selling, now that the items have been on view for some time?

In selecting material for your show it is very important for us to get some idea of the type of things that would be more effective for you—whether you can sell paintings of large dimensions at high prices or small pictures etc. I am very eager to get a correct floor plan of the gallery so that we can get a more definite idea than the little snap shots suggest. There is no object in sending a lot of large pictures if there is no room to place them. Will you be good enough to write immediately and enclose a tracing of your architects drawing indicating the walls which are used for hanging and whether there is any tall furniture below etc.

I am still on my vacation but I dropped in for a few days to get things organized. This is one of them. My best to you and Virginia.

Sincerely yours

EGH1a

August 22, 1946

Mr. George Arch
B. M. Arch Auto Supply Co.
17 West 60 Street
New York, N. Y.

Dear Mr. Arch:

Forgive me for not replying more promptly to your letter. Mr. Ruslin is in the country and I will communicate with him immediately about the return of their paintings. I am very embarrassed as I am under the impression that they had been returned some time ago.

Sincerely yours,

Charles Alan

Soraboff

OMGUS OBSERVER

Telephone:
OMGUS 44447,
44244 and 76-0865

Berlin, Germany
APO 742

22 August 46. berlin.

Dear Edith;

it's about time one of us started something. have you vanished or have i vanished. this is one of those "borrowed" periods for me. I was supposed to be on my way home last week. (pause while sigh a sigh of homesickness). but as i always find myself pre-occupied with something when i should be occupied with but one thing....here i am -- still in berlin. or did you not know i was here? you see i can't remember where we left off.... I came here around July 4 to finish up my BT career and polish up my Occupation history. That's what started it. Berlin is very interesting; much more so than Frankfurt -- music, theatre and of course art... which brings me to my preoccupation.

I got busy digging up the artists who survived the nazis, also in the kind of art that's beginning to sprout -- it's a fascinating time-killing job; but i believe more than just time-killing to me but why i don't know. people like Lechstein, Karl Hofer, Renee Sintennis are still about and trying to make out -- and doing -- with the exception of Lechstein i believe -- pretty much the same kind of work as always. I've also gone around to ~~xxxxxxx~~ see the younger painters (curious thing -- that the kind of art that seems decadent in France stands for something alive here!) it's a crazy kind of world where reasoning doesn't hold -- in the same measure -- just a few miles away.... but more on that another time.

Anyway, occupied (mentally & supposedly physically) in the interests of the Occupation, it struck me that though the military government is ~~xxxxxxxx~~ trying to build up Germany (although i still don't see why we started the job at all) in hundreds of ~~xxxxxxxx~~ big and small ways -- even to providing children with baseball bats, etc, it has overlooked the artists (and i mean those with a clean bill of goods (here i should tell you about my shocking experience with Georg Kolbe and his studio of grotesque supermen and superwomen -- it was a nightmare!)).

(Really i should start talking in short sentences and ~~xxxxxxxx~~ stop straying -- but so many things crowd in...)

Anyway i am drawing up some kind of "plan" -- suggestion or whatever you call it which i hope to submit to General Clay (i've got one foot already in the office) and i sincerely hope something will come of it... not for any glory, believe me, believe me but because after seeing and thinking and seeing and thinking i came to the conclusion with a clear mind and settled conscience. My only qualms have been that all this i am working for is for the good of Germany and the idea is a bit sickening. But then i came to my

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senses and I have to look at The Job objectively -- and if the job is to reconstruct then these artists are more worthy than the feeding of some converted Nazi....

And that, my friend kept me from sailing. I had been in Salzbourg covering the festival for the paper (and a wonderful time did I have) and I was in the midst of ~~the~~ everything that seemed unfinished.... and I couldn't see myself go without trying to finish.

and if this thing does not go through at least I will have tried; at least I will know why....

then I get so irritated with myself because I get involved so.... when I do want to go home -- so much, I can't tell you. I am honest to goodness wanting for the sight of New York and home and you people. I want you to pour me a little jigger of straight scotch with water on the side from ~~the~~ a bottle with that 25¢ measurer I gave you...and sit on your soft couch with Adam growling or snoring or barking or begging somewhere about... and listen to what is with the Davids, with the Gooss, with the Davis's, with the Schubert's... and hear about all those ordinary routines you have grown tired over. -- and even do I want to hear about your maid troubles (surely you must still have them just for old time's sake) and now I'd like to hear about the summer in ~~xxxxxx~~ New York.... and your mother, how is she....and Sonia...

I've had probably the most interesting months of my life here and I want for nothing (oh, don't I!) -- we get plenty of nylons and plenty of men and I have traveled all over the city and even in Denmark (that trip wasn't too necessary but it satisfied) -- and to continue -- I'm in the very much hear the palpitating pulse of ~~xxxxxx~~ "World Affairs" -- but sometimes the feeling of frustration of helplessness -- mostly because the little people here overshadow the big people. I am not the only one who feels this way....

however... I have decided to give two more months to this and giving (and taking) I am. In November I am coming home with and no art can keep me.

we put the paper over to it is called -- it's the last time... affairs where it's all about to be a story with facts and facts! to be lost in it nearly all night and now ~~xxxxxx~~ so is up at the printers and it's my turn to hold down the office. In a way I am holding....

I feel extraordinarily, surprisingly well. It's as gloriously wonderful. But of course life here is nothing like the one I have had.... there are parties and after a while they fall on you and you are tired of them. There.... but I live in a fine apartment (I share it with a girl who's sister of my own -- ~~xxxxxx~~ Vivian and I) and we get to work when we get to work after our coffee (which is made in the morning to catch the light to eat when the electricity isn't out yet). The office is a beautiful colonial type house with lawns, terraces, concrete bathings etc. (if only I could sleep it home)... and always there's a jeep (Vivian owns one and we have the service of three so I manage fairly well....

end of the age. Better stop. This at least is a reminder that ~~xx~~ I'm still about... and dreaming of a Christmas... and it needn't be white. It may be green or yellow.

I was so sorry to hear Stieglitz died.... very sorry. I hope to call him still remember me and ~~xxxxxx~~ them, tho don't... and you Elizabeth

August 22, 1946

Mr. Ben Temper
1085 Kenyon Avenue
Plainfield, N. J.

Dear Ben:

Well, it seems to be a great bargain. I was able today, just by chance, to find out the price of the ROY PATTERNS by Karsfeld that was in the Pioneers of Modern Art show at the Whitney. And it's only eight hundred dollars.

I hope you decide to take this. I'd love to surprise Mrs. Halpert with this sale when she comes back to town after Labor Day.

In any case, I'm not forgetting about the Chahn. The moment it comes in I'll let you know.

Sincerely yours,

thirty-seven inner drive . . . saint paul, minnesota

August 24, 1946

Mr. Charles Alan
The Downtown Gallery
New York City

Dear Mr. Alan:

The enclosed check for \$300 is to be applied on the purchase of our Marin, which we certainly are enjoying very much.

During the month of September I will be flying the same trip to New York, and am looking forward to seeing some of the things you may be getting in next month.

In checking again with the Walker Art Center, we were informed the exhibit there will open tomorrow, and we plan to see the exhibit upon my return from New York the first of the week.

It was pleasant to have visited with you on my last two trips to New York, and am looking forward to seeing you at the gallery some time next month.

Very truly yours,

John C. Newman



REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

August 24, 1946

Miss Edith Halpert
Downtown Gallery
43 E. 51st St.
New York, N. Y.

Dear Miss Halpert:

We are interested in buying William Zorach's sculpture, "Head of Virgin," and would be particularly interested if we knew we could get a 15% discount, which, of course, we normally do get. Occasionally, discounts have run much higher....Mastrovic gave us 60%!

Would appreciate your letting me know about this as soon as possible, so I can contact the members of the committee. In the meantime, of course, we should like to keep the sculpture here.

Sincerely yours,

Director

Miss Ann Smeltzer
1019 Second Avenue South
Fort Dodge, Iowa

August 24, 1946

Downtown Galleries
72 West 51 Street
New York City

Dear Mrs Hallert:

When I unpacked the Stuart Davis
couche from the Chicago Art Institute
I found a small crack in the lower
right hand corner of the glass
this size:



Do not think it would be safe to
put a piece of adhesive tape over it
and onto the frame. Let us send it back?
Or should I have the frame removed and
send it without the glass or should
I have the glass replaced here? The
frame is put together so carefully
I thought it might be better done in
New York than here.

We've ordered the matter to the
express company and they said they
would take care of it.

I like the couche very much but
feel one of his new oil studies would
be more at the gallery should have.
I was anxious that the board members
see some of Stuart Davis' work first
hand.

Miss Ann Smeltzer
1019 Second Avenue South
Fort Dodge, Iowa

I would appreciate it if you
would keep me in mind for one of
his oil studies at any time.

Yours truly,

Ann Smeltzer

54 Sacramento Street
Cambridge 38 - Mass
August 25, 1946

Dear Mrs. Halpert,

Mother is planning a trip to New York soon with my brother. She has grown more keen of late about her old love, the antique business, and would like to become active once again. She thinks she could find some of the type of pictures which used to interest you and may still have a few of her own if you are still in the market for them. Or do you have new and different wants now?

She expects to be in New York

during Labor Day week and
wonders if you will be in the
city at that time.

Yours very sincerely,
Barbara Shevlin Ball

August 26, 1946

Mr. John C. Demman
37 Innor Drive
St. Paul, Minnesota

Dear Mr. Demman:

Thanks for your letter and
for the check. I'm glad you are enjoying
the "arin. It really is a very handsome
one, and I envy you owning it.

I certainly have enjoyed
meeting you and have enjoyed the time we
spent together. I'm looking forward to
seeing you next month. But I do hope
you feel free to drop in, or have dinner
with me without any kind of obligations,
because I think you are much more of a
friend than a client.

I now have a new small
painting by Barker, very similar to
mine in feeling, but brighter in color.
I'll show it to you next time I see you.

Very, sincerely yours,

Charles Alan

August 26, 1946

Miss Ann Smeltzer
1019 Second Avenue South
Fort Dodge, Iowa

Dear Miss Smeltzer:

When you return the Stuart Davis gouache, please be sure that the entire back is covered with a strip - even of Gummi paper tape, or heavy masking tape - especially the broken corner.

Some weeks ago I spoke to Davis about the gouache I described to you when you were last in town. He said, at that time, that he wanted to keep it around his studio because he is incorporating some of the ideas for a larger canvas. I suggested that he have it photographed so that I might send a print to you, but I have heard nothing since then. As soon as I have a photograph available, I will send it on. I do agree with you that the little gouache is not important enough for a museum.

Didn't you receive an exhibition by Harper Goff from the Chicago Art Institute? I merely ask because you make no mention of it in your letter. He feels that this painting is one of his most important recent works.

Thanking you for your interest and consideration, I remain,

Sincerely yours,

Charles Alan

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION⁽⁴⁰⁾

JOSEPH L. EGAN
PRESIDENT

1201

| SYMBOLS |
|--------------------------|
| DL = Day Letter |
| NL = Night Letter |
| LC = Deferred Cable |
| NLT = Cable Night Letter |
| Ship Radiogram |

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NBQ419 12=TDS STUDIO CITY CALIF 26 1247P

1946 AUG 26 PM 4 47

MRS EDITH G HALPERT=

=DOWN TOWN GALLERY 32 EAST 51 ST:

=DO YOU OBJECT TO SHOWING PRIMITIVES AT ANTIQUE SHOW NEED
IMMEDIATE ANSWER=

=PETER VANBARK=

No objection if prices maintained and Vanbark
publicized
Chas Alan

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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550P
Chad
4444

Library of Congress
P. 550P

14 4 19 25 200

Vanbark Studios

TELEPHONE
SUnset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416
11611 Ventura Boulevard
Studio City, California

August 26, 1946

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Halpert:

We were very happy to receive your letter of August 21st but discovered to our sorrow that you didn't answer the questions in our letter of July 15th (sent to Newtown) regarding publicity releases, insurance, etc., and our next show which we are planning for September 29th. We also look forward to the coming of Mr. Allan and hope that he can help us out with all these details.

As we wrote on March 30th, our gallery is 24 feet square and this gives us 2 twenty four foot walls, one eighteen foot wall and one 16 foot wall for hanging of the pictures. The gallery is entirely separate and there is no furniture displayed in it. In addition there is one six foot wall at the entry for the display of a major picture.

We have not been at this long enough to tell what size pictures or what price pictures will sell and most of our prospective clients seem to be more interested in modern art than in American primitives. However, we suggest medium **size** pictures not too high in price. It seems better to start at a medium price level and to work our way up than to start in with high priced pictures.

as a first show, how would it be to follow the lines of your summer show, making it a general introduction of Downtown Gallery artists. We would want particularly Burlin, Davis, Dorfman, Kuniyoshi, Pincus, Scharer, Spencer, Steig and Tanager. Perhaps a Zorach water color, since we cannot as yet afford his sculpture. We would suggest you fill in.

We hope you can let us know as soon as possible what selection you will send so we can begin to make up our announcements and/or catalogues, and I hope you will advise us freely on this.

We anxiously await your reply.

Sincerely,

Sincerely,
Peter von Bock

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MIDDLEBURY COLLEGE
MIDDLEBURY
VERMONT

COMPOSERS' CONFERENCE
CHAMBER MUSIC SCHOOL
OFFICE OF THE DIRECTOR

August 27, 1946

Dear Mrs. Halpert -

The enclosed document is largely self-explanatory. It embodies the results of my study and thought on the problems presented by the available Harnett documents, principally the Blemly scrapbook. I have been through it several times with a fine tooth-comb, have corrected some errors I made earlier in the game, and added some supplementary questions that occurred to me in later readings. No doubt there are still some errors and some points overlooked. That is one reason why I am sending this to you, keeping a carbon for my own use.

I should appreciate it if you would be kind enough to go through these 44 points, read them critically, correct any that may be in error, and suggest other questions I have not seen. But mostly I wish you would provide the answers to those questions which you are able to answer. No doubt you yourself have looked up some of these things and know all about them. This memorandum is as much addressed to you for possible solution as it is to me as a reminder for future operations.

Perhaps some of this may seem to you minute and petty-foggish, and it is; but I have done much research in my life, and I know that no point, however insignificant it may seem, may be overlooked.

I am convinced that at this stage of the game we can do nothing but exhumate facts and piece them together; the question of criticism and psychological interpretation will arise and solve itself when the complete corpus of facts is assembled. I am convinced that there is a great deal about Harnett still to be found and that the Blemly scrapbook is the key to it, and having resurrected Victor Hartmann totally from the dead starting from a far slenderer springboard, I have high hopes of getting somewhere with Harnett.

In addition to as many answers to these questions as you can provide, I must also have some other things from you. I simply cannot do an earthly thing on this job unless and until I have a complete collection of photographs of all his known works, plus all the information on them which you have assembled. In other words, I must have a duplicate of your Harnett photograph book and all the dope therein. Is this book complete and up to date? If it isn't, I want to know wherein ~~it~~ it is lacking, and how to go about filling the deficiency. Since I am returning the Blemly scrapbook and the clipping book, I must have the photostat of the Blemly which I left with you, and a copy of the Nature-Vivre catalogue. I must have a copy, preferably photostatic, of the one Harnett letter which you possess, and, when it comes, a copy of the hospital record you told me you were getting from the New York Hospital. Naturally, we will continue to exchange information on our discoveries, if any.

Alfred Barr dropped in to see me for a half hour today, and we discussed the situation as best we could in the limited time he had. I assume that he felt I was on the right track, because as he left he volunteered to get me financial assistance on this project if

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MIDDLEBURY COLLEGE
MIDDLEBURY
VERMONT

2

COMPOSERS' CONFERENCE
CHAMBER MUSIC SCHOOL
OFFICE OF THE DIRECTOR

I need it. I don't know if I am going to need it or not. I am going to try to get along without it just as far as I can because I don't want to involve myself any further than is necessary in things of that kind, but it was nice to have him offer it.

(By the way, I shall be very glad to pay for the photographs I need, but I've got to have them, and as soon as possible.)

Incidentally, I saw a badly faded and somewhat damaged copy of the chromo in the window of the W.H. Mitchell store in Woodstock, Vermont, yesterday. It is loaned by Mrs. E.W. Gilman of Woodstock, in case you're interested.

I am going to Boston Friday night and will be there a week. I'll look ~~up some things~~ up some things there, especially the Enault book and possible references in old magazines and clipping files. If I flush any quarry, you'll hear about it. After that, I return to San Francisco and can always be reached at the Chronicle office there. Then the real business will begin.

Good hunting, and may be both soon arrive at "After the Hunt." I think we can get there with a little less than Colossales Glück."

Sincerely Yours,


Alfred V. Frankenstein

What about the Harnett you spoke of in a music store in Phila.?

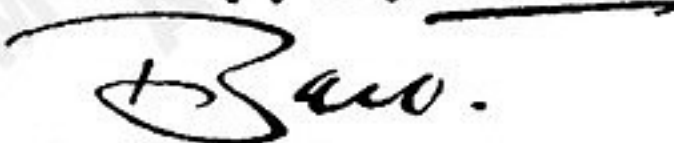
ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

August 27, 1946

Dear Edith:

My memory being short, I would be most grateful if you could send the check list of pictures which I selected for the small show of Charles Sheeler's painting. Since he is scheduled to come here about the first of October, I would prefer to hang them by the Friday preceding, that is the twenty-seventh of September. Would it be an inconvenience to have them so soon?

Sincerely yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

BHH:JP

August 27, 1946

Mr. Bernard Perlin
20 Jones Street
New York, N.Y.

Dear Mr. Perlin:

Mr. Halpert and I talked about the painting "WY" by Ben Shahn which you told me to send for you. We both feel that you should have this painting. I spoke to Ben and told him that he should not worry about commission on it as Mr. Halpert thought that would just complicate matters. So any time you would like to call for the painting, it is yours.

We are both glad to see your new work and I hope that in so far as you have something you will bring it in. I have been down to visit Wesley and this summer and told him you were in. He was curious about what you were doing and asked to be remembered to you.

We feel free to send to the Shahn anytime that's convenient for you.

Sincerely yours,

Charles Alan

August 28, 1946

Mrs. Barbara Shevlin Ball
54 Sacramento Street
Cambridge 38, Massachusetts

Dear Mrs. Ball:

Mr. Talbot is answering a well deserved vacation and the Thursday after Labor Day. I am sorry that the gallery is not in the library of answering your letter in my place.

When we have talked about American folk art, or looked at paintings, Mrs. Talbot has mentioned your mother. She is still interested in seeing really top examples, especially portraits of children.

As I said above, Mrs. Talbot will be in the Town after Labor Day, and I am certain that she will be glad to see your mother at that time.

Very truly yours,

Charles Alan

August 28, 1946

Mr. Harry Payne
Hatten, Barton, Curstine, and Osborn
383 Madison Avenue
New York 17, N. Y.

Dear Mr. Payne:

Mr. Steffen has been in the gallery
next Tuesday afternoon to see the painting,
PIERRE CAMEL by Charles Wheeler.

It is a pity that the painting
merely as a matter of record. The painting
has been completed and is ready for delivery
before September 1, 1946 according to the
terms of our agreement. It is only because
of Mr. Steffen's instructions to hold the
painting at the gallery that it is not being
delivered before the date specified.

Very truly yours,

Charles Alan
Associate Director

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

August 28, 1946

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Alan:

Evidently we both began to get really worried concerning the Guglielmi at about the same time. I knew from past experience with the Walker Art Center that we should keep after them. On Monday, therefore, I wired Mr. Defenbacher:

"Understand you are shipping WAITING ROMAN by Guglielmi for our exhibition. Please be sure it is sent not later than Thursday, August 29. Wire confirmation collect.

Homer Saint-Gaudens"

and yesterday we received his reply:

"Shipping Guglielmi via rail express on Thursday."

That should bring the painting in about the same time Budworth's last shipment arrives.

Do plan to stop off in Pittsburgh on your way to or from California in October. The TWA line to San Francisco goes right through here. A warm welcome awaits you at Carnegie Institute.

Sincerely yours,



Anne K. Stolzenbach
Secretary

August 28, 1946

Hayes Storage Warehouse Inc.,
305 East 61 Street
New York, N. Y.

Attention Mr. Stanton

Dear Sir:

Confirming our telephonic conversation, I am reporting the condition of the Kuniyoshi painting "Abundant Treasures" received today. There is a deep gash on the lower left, damaging the canvas permanently. The picture is out of the frame indicating that some great weight had been thrown against it.

"Abundant Treasures" is Kuniyoshi's most recent painting and considered among his most important. In my estimation the picture is damaged beyond repair.

Sincerely yours

EGHla

Copy to Dr. Longman

Aug 29/46

Dear Mrs Halpert -

The frame looks very nice
— and so does the picture! But
Lawrence + Pippin fight in the
same room & will have to be
separated. I enclose check.

Will you let me know
just as soon as the autobiog-
raphy is transcribed & available
to be read? Many thanks

Salomon Rosenman

WILDENSTEIN & CO.

INC.

NINETEEN EAST SIXTY-FOURTH STREET

NEW YORK 21

BUENOS AIRES
LONDON

NEW YORK
PARIS

August 29, 1946

Gentlemen:

The Goddard Neighborhood Center is arranging an extensive loan exhibition of the work of Toulouse-Lautrec at our Galleries from October 23rd to November 23rd, 1946.

I understand that you have a gouache by this master. Should my assumption be correct, may we count on it for our forthcoming exhibition?

Needless to say, your picture will have the best of care and all transportation and insurance expenses will be gladly covered by us.

Thanking you in advance for your cooperation, believe me

Sincerely yours,


Vladimir Visson

The Downtown Gallery
32 East 51 Street
New York, New York

VV:AP

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THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

August 30, 1946

Dear Mrs. Halpert:

I am enclosing herewith our check for \$170 in payment for Self Portrait with Clown by Karl Zerbe, and also check for \$127.50 in payment for Pink Mountains by Karl Zerbe, both of which were sold from our 57th Annual American Exhibition of Water Colors and Drawings.

The amount of these checks is equal to the sale price less our commission of fifteen percent to cover the handling charges and our sales agent's salary.

Sincerely yours,

Frederick A. Sweet
Frederick A. Sweet

Associate Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director
The Downton Gallery
32 East 51st Street
New York City 22, N. Y.

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C
O
P
Y

August 30, 1946

Office of Price Administration
525 Fifth Avenue
New York 17, New York

Re: 32 East 41st Street

Docket Nos. II-NYM-I (1) 103656 PR
II-NYM-I (1) 103655 PR

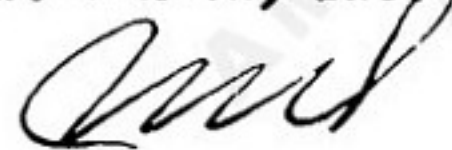
Gentlemen:

We are in receipt of the above notices. Both the owner and the accountant for the owner are out of town until after Labor Day, but we understand that the accountant is preparing a detailed statement of the Cost of the Alteration, as well as the Operating Income and Expense. This information will be submitted to you as soon as possible and we believe the owner will communicate directly with you.

You will find that the above have yielded only a reasonable return on the investment.

Very truly yours,

ARTHUR D. LITVIN, INC., Agent



By-IRVING M. COHEN, Secretary

ILC/AR

Back River Farm
Dover, New Hampshire
August 30, 1946

Edith S. Halpern
43 E. 51st St.
New York City, N.Y.

Dear Mrs Halpern,

After our talk yesterday
it occurred to me that it
would probably be better
not to glass and frame
the water colors but simply
mat them.

I believe this would

Not only be a saving of labor and expenses but more easily handled.

Also if this is done the shipping facilities would not be so complicated and I might have a chance to see the pictures around the 20th of September when I get back to New York. This I would like to do.

I am very anxious to have a selection of names not well known, such as Lea. with of course some of the others. We might leave out Spencer and

Sheets for example and substitute extra one of Lee.

I am not keen about the guarantee of \$400 worth of sale since the gallery is a non profit organization run by subscription - but I do believe we can sell around that sum if the prices are not too high, and would rather give you my promise to push the sale - as well as the advertising.

If you carry a blanket insurance you might not need any more excepting the transportation - but we can

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go into this as it comes up.

I am delighted about the show and hope it will be the beginning of a very pleasant association with the Art & Craft Club Gallery.

You can reach me in New Hampshire, care of Mrs Allen Huggins Bach River Farm Dover, N H.

Thank you again

Sincerely yours
Mrs J.T. Witherpoon Jr.

Mrs. David Jackson
"Lochevan"
Derby, New York

August 31, 1946

Mr Charles Alan
The Downtown Gallery
32 East 51st St
New York City

Dear Mr Alan,

Please find my check enclosed herewith for the painting "Young Widow" by Kuniyoshi. I have deducted the shipping and packing expenses which amounted to \$5.04 assuming that it would be agreeable to you as long as we decided on it immediately.

We like the painting very much and thank you again for having sent it up in advance.

Sincerely yours,

Maudie K. Jackson

Mrs David Jackson

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDHAM, *Secretary*

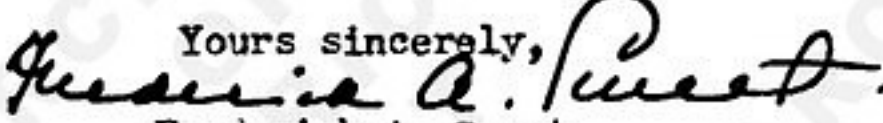
CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

September 4, 1946

Dear Mrs. Halpert:

I am enclosing our check for \$297.50
in payment for the two gouaches by Karl Zerbe, Head of
a Clown, and Still Life with Fruit, which were sold from
our 57th Annual American Exhibition of Water Colors and
Drawings.

The amount of this check is equal to
the sales price less our commission of fifteen percent
to cover the handling charges and our sales agent's
salary.

Yours sincerely,

Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director
Downton Gallery
32 East 51st Street
New York City 22, N. Y.

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September 4, 1946

Mr. Peter Van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Mr. Van Bark:

I have just returned from my vacation and we had a gallery consultation about the picture selection.

Because of transportation difficulties today, I would suggest that you postpone the opening one week to October 6th. This will follow up our opening by two weeks and will give the press fresh material for publicity. The catalogue material and publicity will be prepared here with Mr. Alan appearing on the scene in Hollywood on October 3rd. He has made plane reservation for the 2nd and hope that you can arrange hotel accommodations for him for a period of about a week.

We also thought it would be a good idea to include the entire group of artists in the gallery, alternating larger and smaller pictures in order to make an impressive show and still have a number of inexpensive pictures for sale. We are thinking of writing to our clients on the coast, taking in Santa Barbara, LaJolla, San Francisco as well as Los Angeles territory, advising them that specific pictures are being sent for their benefit. Unless we hear to the contrary, we will make the shipment early next week with perhaps thirty eight pictures and perhaps two or three small wood carvings by Steig, including only watercolors by Zorach or perhaps a very small figure, merely to call attention to him as a sculptor. Mr. Alan will also take with him a portfolio of photographs showing additional examples by the various artists in the event that anyone is specifically interested in a painting but would prefer another subject. The show, as we have it lined up now, should be extremely exciting as a cross section of progressive American art and should create a stir under any circumstances.

We are consigning the pictures to you at a regular selling price, allowing you a commission so that the clients who have been in the gallery wont be confused. Apropos of this, I want to impress upon you that you must be under some misapprehension about the folk art prices. The figures we gave

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DATE: 10/10/60

you are way below the regular retail prices in New York. However you must bear in mind the fact that there were a tremendous number of pictures produced during the two centuries but that those of high quality are relatively few. Occasionally four or five pictures of the same pattern appear either in velvet or in watercolor, varying in price within a three hundred dollar differential because of the relative quality. The fact that Bullock's had reduced the price on a minor example of similar pattern does not in any way disqualify the finest example as a high price item. The public must be trained to appreciate the difference. In any event Mr. Alan will go into this with you in greater detail.

If I have not covered the territory thoroughly, please wire me. Otherwise, we are going ahead with the list and arrange for the shipping. Publicity releases will be sent from here and similar releases will be sent to you for mailing to your sources as well. A catalogue copy will also be mailed to you very shortly so that you can go ahead with the printing and the announcement. Now that we are all back at work we can function more efficiently.

Sincerely yours

EGHla

10/10/60

September 5, '46

Miss Edith Halpert
Downtown Gallery
43 West 51st Street
New York City
Dear Miss Halpert:

You might be interested in
a large "In Memoriam" embroidered
picture which I have in my shop.
It is framed and in fine condition,
and measures $23\frac{1}{2} \times 34\frac{1}{2}$ inside
frame. A landscape with church,
trees and 5 figures is embroidered
on silk in silk and chenille and
hugged on - tombstone reads: "Sacred

to the memory of John Van Gelder who
departed this life February 16th 1803 (os?)
aged 40 years.

I also have a few other primitives,
including an oil and a watercolor,
which you might find desirable for
your museum. Mrs Mac Donald of
Bracon gave me your name and
suggested I write you particularly
about the "In Memoriam" subject
which she says you specialize in.
I would be delighted to have
you pay a visit to the Shop, and
am usually open on Sunday
as well as weekdays.

Very truly yours,
Henry Ritzman

(Price of In Memoriam picture is \$250)

Miss Ann Smeltzer
1019 Second Avenue South
Fort Dodge, Iowa

September 6, 1946

The Downtown Gallery
48 East 51 Street
New York City

Dear Mr. Allen:

The two paintings were shipped to you September 4, and I hope they have arrived safely.

My opinion of the Sheeler work has not changed, but I felt that the prices were too high. Mr. Sheeler's oil from 1930, however, so it is probably in line with his prices.

Since we are so far from the art market, we have to take every opportunity we get to see pictures to purchase, and we thank you very much for your kindness in letting us see these two.

Sincerely yours,

Ann Smeltzer

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

September 7, 1946

Dear Mr. Allen:

Many thanks for the duplicate list of the Sheeler selection. I have since discovered the original one which reached Andover just as I went off for vacation in July. Unfortunately, it was filed, and I forgot that it had been received. At all events, time is now so short I doubt if I can round up the desired pictures before the first of October and shall, therefore, postpone the show until October twenty-fifth. I am writing this for your own and Mrs. Halpert's information.

I am returning the duplicate list for your file.

Sincerely yours,

Bartlett E. Hayes, Jr.
Bartlett E. Hayes, Jr. *J.P.*
Director

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York 22, New York

BHH:JP
Enclosure

Dictated by Mr. Hayes
Signed in his absence

September 7, 1946

Mr. Peter Lauck
N. W. Ayer and Son
West Washington Square
Philadelphia 6

Dear Mr. Lauck:

No great hurry - but the artists are asking me, so I am asking you: what about the Lowandowski painting for Container Corporation? and what about the Breinin painting for Capehart?

Have you thought, or talked about the sketch for Capehart by Wesley Lea? He has sent us some very exciting new paintings in oil which I think, if you come to New York, you should see in this connection.

I spoke to Zerbe about a Capehart painting. He'll be too busy with another commission until after January first. But then he'd like to do one - but not a romantic landscape.

Sincerely yours,

Charles Alan

September 7, 1946

Mr. Harry Payne
Batten, Barton, Durstine, & Osborn
383 Madison Avenue
New York 17

Dear Mr. Payne:

The name of the lock shown in the painting by Charles Sheeler is the GATUN LOCK. Would you pass this on to Mr. Steffan, as I believe he wanted this title immediately.

Thanking you for your interest and consideration, I remain,

Sincerely yours,

Charles Alan

September 7, 1945



Mr. Gordon Washburn, Director
Museum of the Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Washburn:

As you may have heard, we are moving from our present quarters to 32 East 51 Street, directly across the street.

For our opening exhibition in our elegant setting we have decided to borrow outstanding paintings and sculpture that the gallery has placed in institutions during the past few years. We are very eager to have "Proud Woman" by William Steig. We shall of course pay all transportation and insurance charges and the best of care will be exercised. Won't you be good enough to let me know whether we may expect this loan. The museums have been very generous in cooperating with us.

Sincerely yours

DGHla

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September 7, 1946

Mr. Ben Tepper
1085 Kenyon Avenue
Plainfield
New Jersey

Dear Ben:

Your Lea watercolor is back from the Chicago show. If you are in town with your car, I thought you might like to call for it.

Sincerely yours,

Charles Alan

THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA
SCHOOL OF FINE ARTS

September 7, 1946

OFFICE OF THE DIRECTOR

Ci 5-9850

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

My dear Miss Halpert:

I was greatly distressed, as was Dr. Longman, to learn of the damage done the great Kuniyoshi painting, "Abundant Treasures" in the return trip to New York City.

I have checked in every possible way here and I am assured our own staff packed it carefully and well in the same crate in which it came. However, I am informed that one of the boards of the crate was broken and pierced the package and the painting.

I have put the matter in the hands of our insurance company and they will make a thorough investigation of the entire matter. If it is necessary, I am willing to come to New York myself to take care of the details involved in repairing the picture or making whatever adjustment is necessary in the matter.

I can hardly tell you how much we appreciated your support of our great Iowa Summer Show and the presence in that show of such a painting as this lent it distinction. We are particularly sorry that an accident should happen to so outstanding a work of art.

I am particularly anxious to know whether the statement that the picture is damaged beyond repair is one which we must accept. I have hopes that it might prove possible to repair the painting.

I shall be glad to hear from you about this matter and we shall pursue it until we have a proper adjustment.

Sincerely yours,

Earl E. Harper

Director

EEH:sah

September 9, 1946

Mr. Joseph T. Fraser, Jr., Secretary
The Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Every year I feel sadly neglected when I see your watercolor exhibition catalogue, since none of our artists seem to appear in these shows.

As you may know, practically every artist in the gallery works in the watercolor or gouache or casein medium and we have some mighty swell pictures available. How about coming in for a selection of these, or would you prefer to have me send you one picture by the artists you may check off the enclosed list.

Wasn't it too bad about Pippin's death? Have you thought anything of a memorial exhibition of this important artist's work, since you have one of the most important examples produced by him. We are not directly interested -- that is, from a business standpoint since we have no paintings for sale, but I feel that it is vital to establish Pippin officially and particularly in his own home territory.

I hope you will be in town soon as it is always a pleasure to see you.

Sincerely yours

EGHla

P.S. I have just found a letter from Zorach who mentioned that you would be in to select three watercolors and/or drawings for this show. This might be a good opportunity for you to see the famous "Victory" which is on view at the moment and will be removed for our opening exhibition on September 21st.



SLATER MANUFACTURING CO., INC.

ESTABLISHED 1790

Textile Manufacturers

SLATER, SOUTH CAROLINA

September 9, 1946

PLEASE ADDRESS REPLY TO
P. O. BOX 5-1
GREENSBORO, N. C.

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Gentlemen:

This will acknowledge receipt of the Sheeler painting of the Slater Mill
shipped by express to us here in Greensboro.

Yours very truly,

A handwritten signature in cursive script, appearing to read "C. E. Baxter".

C. E. Baxter

CEB:DEW

①
4450 Dexter St. N.W.
Washington 7, D.C.
September 9, 1946

Mrs. Halpert
Downtown Gallery
New York, N.Y.

Dear Mrs. Halpert:

I have recently had a telegram from Mr. Arthur Dove explaining that you were now handling his paintings.

I am writing a monograph on Mr. Dove with Dr. Donald Weir of Mills College, and will be East for a month, collecting additional information and contacting publishers.

②
As it has been necessary for the last two years to live in California, I have been collecting 35-mm color slides so that the work on Dove will be easier - that far away from most of the paintings.

Last year on a hurried trip to N.Y.C. we photographed Dove paintings at the Stoughton gallery, An American Place. The results were sad!

I am hoping that it will be all right to rephotograph some of the Doves which are now in your gallery. Will that be possible some time before October 18 when I must return to Mills College?

(2)

Do you happen to have any of the paintings which were in Mr. Steglitz's collection? Or do you know where they are?

I am so glad that Mr. Dove is now connected with your gallery through his paintings, for ~~and~~ have been most interested in your recent catalogues.

May I add that Dr. Donald Luke, my associate, is hoping that I can get some information about a purchase of a Dove painting which he desires to make - so, perhaps you can give me that information

4

when I am in New York, or
that you will write direct, after
we talk about it:
He thought that he could make
his selection from some of the
color slides.

Sincerely yours,

Suzanne Mullitt Smith

Box 426 Mills College
Oakland 13, California

Until Oct. 18 my address is
4450 Dexter St., N.W.
Washington, 7, D.C.
c/o Dr. Laurence Schmeckebier

September 9, 1946

Miss Mary Weitzmann
Old China
Far Hills, New Jersey

Dear Miss Weitzmann:

Thank you for your letter.

While we are interested in memorial pictures, we are now so completely over-stocked in this category that I think we'll have to skip the one referred to in your letter.

However, if you have pictures of other subjects I should like to have snap shots of them for consideration. It is impossible for me to get up to New Jersey as the gallery is open six days a week and I do like to have Sunday off. Professional photographs are not necessary as I can judge the picture from simple snap shots. Could you arrange to send those to me of any of the other pictures mentioned by you.

Sincerely yours

EGH1a

September 9, 1946

Mrs. J. T. Witherspoon, Jr.,
c/o Mrs. Allen Huggins
Back River Farm
Dover, New Hampshire

Dear Mrs. Witherspoon:

It was good to hear from you.

As the time is growing very short I think we will have to get very active on this immediately and have the collection prepared in anticipation of your visit on September 20th. However, we must get the records straight before we get started. I am afraid that we will have to abide by our original agreement calling for an actual guarantee of \$400, either in purchases or in sales. That will be left entirely to you. Also, it will be very difficult to send the entire collection unframed. Many of the pictures need the glass and the frame for protection. Besides it would be a great nuisance for us to have to remove all the dressing and replace the pictures in their frames when they are returned. What we can do is, to send you as many unframed pictures as possible from our stock, bearing this in mind when we make the selection. The others will have to go as is.

If you will be good enough to write to me immediately regarding the arrangement, we can get started on the collection, which as you know, takes considerable time.

I look forward to seeing you.

Sincerely yours

EGHla

September 10, 1946

Mr. Reginald Poland, Director
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego, California

Dear Mr. Poland:

Please forgive me for having been so long in answering your letter. I decided to take a vacation this summer and seriously so, avoiding any contact with the gallery. Now I am trying to catch up with all the problems. Number one is San Diego.

Of course I was terribly upset about the damage that occurred. If you will let me have a record of your report to the Express Office, we shall take the matter up at this end. We assume, of course, that you had placed all the material on your insurance list, since you had taken the prices during your visit. In addition, we had Berkeley Express Company place a \$1500 valuation on the crate to insure careful handling. Thus, we are protected at both ends. Nevertheless, we should have your records to file our claim, together with a complete report of the damage. The blinch is not very serious as it can either be repaired or replaced at a nominal cost, but I am disturbed about the sculpture. Would it be possible to send us a photograph so that Zorach could judge the extent of the damage. He might also want to make the repair himself as I doubt if one sculptor would want another sculptor chiselling into his favorite creation.

My suggestion would be that whatever insurance is allowed by your insurance company be credited to you. Thus, reducing the final price of the sculpture. If for some strange reason (and it seems incredible) no claim is granted, we would then allow you our museum discount of 10%. This incidentally is rarely given by us as we quote the special museum price in the first place. Of course I am pleased that you decided to keep this outstanding piece of American sculpture and hope that your committee agree with your good judgement.

My very best regards.

Sincerely yours

EGHla

September 10, 1946

Mr. Wright Ludington
Ysidro Ranch
Santa Barbara, California

Dear Mr. Ludington:

Are you planning to be in New York early in October?
I hope so!

We are opening the season with a group exhibition comprising all new examples by the entire group of artists. There are so many peak performances in this collection that I am hoping to have you see the exhibition.

The post war period seems to be much more stimulating to the contemporary painters and seems to evoke much greater imagination and vitality than preceding years, in spite of the current war difficulties. As an ex GI I am sure you will enjoy seeing the ex GI's here in their new stride.

It will be so nice to see you.

Sincerely yours

EGHla

September 10, 1945

Mr. James Sweeney, Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Sweeney:

For our opening exhibition in the new gallery located at 32 East 51 Street, we are arranging an all loan exhibition of outstanding paintings and sculpture produced in recent years by the artists associated with the gallery. We are eager to include either "Flare, Aruba" or "Wharf La Gunillas" by Rainey Bennett which is in the collection of the Museum.

The exhibition is to be held during the month of October and we shall of course take care of all the expenses involved. The greatest care will of course be exercised in handling these precious works. I hope to get your consent.

Sincerely yours

EGHla

September 10, 1946

Mrs. James Schramm
2700 South Main Street
Burlington, Iowa

Dear Mrs. Schramm:

I am now wading through several folders of correspondence which accumulated during my absence. Mr. Alan has turned over to me your letter and a copy of his reply of July 16.

The Marin situation is somewhat static at the moment since he is away in Maine and was too preoccupied to discuss any of his personal matters. When he returns in November and when O'Keeffe settles the estate about the same time, I think some more definitive action can be taken. Meanwhile if you like, why don't you write to Georgia O'Keeffe explaining that you have this picture which you would like to exchange. I would rather not bring up this type of problem at this time, although I have been working with her closely on the appraisal of the Steiglitz estate. Despite the many previous rumors, there will not be too many Marin's for sale since all of Steiglitz's collection was willed to an institution, including a large number of Marin's which he had acquired during 38 years. Many of the Marin's belonging to the artist will be added to this collection and there will not be the stock that most people hoped for. Nevertheless I think she would do something about the matter when you present it to her.

The Hartley's will also be in the same category included in the gift from Steiglitz and will not be available for sale. This, I think, will answer your questions although not too optimistically.

When are you and Mr. Schramm coming to town. I hope that your visit will be in the early part of October when we are going to town with an exhibition of new paintings, a collection which should "pack a wallop". In any event, it would be a great pleasure to see you again.

Sincerely yours

EGHla

September 10, 1946

Mrs. J. Watson Webb
Old Westbury Road
Westbury, Long Island

Dear Mrs. Webb:

I am so sorry that my vacation arrangements made it impossible to see the Indian while it was still in New York. I should very much like to have an opportunity to examine it in the near future, either in Long Island or New York, if you plan to bring it back.

Also I hope you can arrange to pay us a visit during our current show, a catalogue of which is enclosed. Number 46 refers to a quilt which I am sure will be of vital interest to you. While it is not for sale I know you will enjoy seeing this outstanding American document. If you are planning to be in New York before September 21st do come in. It would be so nice to see you again.

Sincerely yours

EGH1a

September 10, 1946

Mr. Vladimir Visson
Wildenstein & Company
19 East 64 Street
New York 21, N. Y.

Dear Mr. Visson:

I am sorry to be so late in answering your letter but I was away on my vacation and have just returned.

I no longer own the gouache by Toulouse-Lautrec but have a number of his lithographs including the exceptionally fine print signed by him of H-D 127. This is framed and I have it hanging in my apartment. If you are interested in prints I shall be very glad to lend this or any others, including posters that I have in my possession.

Sincerely yours

EGH1a

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

September 11, 1946

Dear Mrs. Halpert:

I am sending in this same mail a letter to Mrs. Earl Horter in care of your Gallery, since her address was not on the ^{list} which was sent us by your gallery. Would you kindly forward the letter to her.

Thank you very much for all the help you have already given us.

Sincerely yours,

Jane E. Patterson

Jane E. Patterson
Registrar

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

COPY

September 11, 1946

Mr. Phillip S. Egan
32 East 51st Street
New York, Ne York


Dear Mr. Egan:

Please note that the lease with Anne G. Smith
of whom you are a sub-tenant expires on September 30, 1946.

Will you please arrange to vacate the apartment
on or before that date.

Very truly yours,

ARTHUR S. LUKACH, INC.--Agent


By-Irving M. Schwarzkopf

IMS/MR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From

THE ENCYCLOPÆDIA BRITANNICA



Mailed from Chicago, Wednesday, September 11, 1946

PUBLIC RELATIONS DEPARTMENT
20 NORTH WACKER DRIVE
CHICAGO 6 ILLINOIS
FRANKLIN 1516

For Immediate Release

Formation of an auxiliary group of twelve pictures, descriptive of diverse and interesting trends in United States art of the present day, to augment and increase even more the purposes and effectiveness of its collection of contemporary American paintings was announced today by the Encyclopædia Britannica.

Identified as Britannica's "Rotating Annual" selection, the smaller collection, according to E.H. Powell, company president, will be comprised of works of such outstanding worth and interest as to merit exhibition before large audiences throughout the country.

They will be shown, when facilities permit, in conjunction with the main Britannica collection of 135 representative American paintings of this century, and at other times as a separate unit in other places. The Britannica collection is on a five-year tour of leading American art museums.

The twelve pictures for the first "Rotating Annual", most of which Britannica has leased for a year with option to purchase, are:

"White Cloud" (oil) by John Rogers Cox; "Cape Ann Rocks" (oil) by Joseph DeMartini; "Sanctuary" (oil) by Philip Guston; "The Good Spirit" (oil on board) by Yeffe Kimball; "Anchor on Cart" (gouache) by Jacob Lawrence;

(more)

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Ad 1

"Lighting the Candles" (oil) by Nan Lurie; "Flowers and Shells" (oil in precipitated chalk) by Guy Maccoy; "Washington Bridge" (watercolor) by DeHirsh Margules; "Landscape - Lemont" (oil) by Martyl; "Remember the Wrapper" (tempera) by Ben Shahn; "Bridge to Clark Island" (oil) by William Thon; and "Still-Life Composition" (tempera) by Vaclav Vytlacil.

"Because most museums to which Britannica's main collection is sent have facilities to hang no more than 135 pictures in a single special exhibition," Mr. Powell said, "the company has found it inadvisable to add numerically to the group. While substitutions are frequently made to improve the collection, its elasticity is limited by the ability of any given museum to display a large number of canvases.

"In Britannica's estimation and in that of the majority of critics, our present large collection is an admirable cross-section of the best work produced by American painters in this century. However, we believe that other pictures, many of them equally meritorious, should be given the advantage of frequent exhibition and widespread publicity. Our 'Rotating Annual' plan should be an effective device for those purposes."

At the expiration of each twelve-month period Britannica will bring together other groups of twelve or more paintings to constitute succeeding "annuals".

Plans for the exhibition of the first group will be announced by the company within a short time.

Ad 1

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September 11, 1946

Mr. James S. Plaut, Director
Boston Institute of Modern Art
138 Newbury Street
Boston, Massachusetts

Dear Mr. Plaut:

I have selected a group of forty-six watercolors by Marin dating from 1909 to 1945, and representing what, in my estimation, is an excellent record of his evolution. There are also a number of paintings in oil and a series of drawings. A list of the watercolors is enclosed, but I thought it advisable not to complete this record until you will have had an opportunity to make your own choice from the group selected. With the exception of several paintings, which will not be for sale, the price range of the oils will be from \$1500 to \$5000, unless otherwise indicated. The insurance valuation will be 90% of the selling prices quoted. The Institute will receive a 10% commission on any sales affected. You will have a leeway in covering your sales guarantee of \$3000 in either just one picture at that price, or several that make up the same total.

When you arrange to come in to see the tentative selection you may choose specific pictures which you wish to reproduce, and we can also make arrangements about the shipping dates. I have not had time to choose the drawings. Suppose, instead of enumerating the pictures in this medium, you merely add at the bottom of your catalogue "a group of drawings dating from to ".

Now that you can be sure about the exhibition, there doesn't seem to be any reason to go over the pictures until after the middle of October, or do you want to select those for reproduction before?

Sincerely yours

COPY

September 11, 1946

Dr. Bryant Mumford
c/o United Nations
Lake Success, New York

Re: 32 East 51st Street-Apt. 4F

Dear Dr. Mumford:

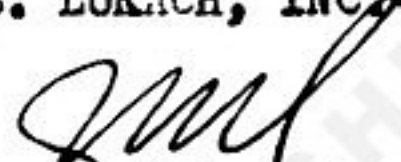
We are in receipt of your check of \$90.00 which we are accepting on account of rent for the month of September, 1946 on the above apartment.

An appeal is being taken from the ridiculous ruling of the O. P. A. and in accepting this check we are not waving our claim for the balance of the rent.

We understand that you are vacating the apartment at the expiration of your lease on September 30, 1946.

Very truly yours,

ARTHUR S. LUKACH, INC. Agent


By-Irving M. Schwarzkopf

IMS/MR

Vanbark Studios

TELEPHONE
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416
~~12416~~ Ventura Boulevard
Studio City, California

September 11, 1946

Mrs. Edith Gregor Malpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mrs. Malpert:

We were very, very happy to receive your letter of September 4th. This time you really hit the nail on the head and we think your selection of pictures sounds wonderful and we are glad that you are sending pictures by the entire group of artists in the Gallery. As you mentioned, the show should be extremely exciting and we hope that the California public will receive it as enthusiastically as we will. We are giving the gallery our 'all' but naturally it is a slow process. From a cultural point of view we have had very good success with the American Folk Art show. However, the financial success still leaves something to be wished for.

We sent you a telegram as to whether you objected to our showing the primitives at an antique show that is being held here from October 23th for five days. We received Mr. Alan's reply and will, as per your desire, publicize only the name of Vanbark. Therefore, we will, with your approval, hold back a selection of the pictures that we think will sell at this show and will send you the others shortly after September 15th.

Would Mr. Alan prefer staying at a hotel in Hollywood (or Los Angeles) or would he prefer staying in a hotel (Bungalow Hotel) on Ventura Boulevard close to our store? Or would Mr. Alan like to spend the week in our guest room at the madhouse we call home? He should be very pleased to have him if he would like to stay with us.

By the way, October 6th for our opening is just fine for us, and your plans for publicity sound marvellous. We are anxious to see the list and your suggested type of announcements.

With all good wishes from us both

Sincerely,

Peter van Bork.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President*

CHARLES H. WORCESTER, *Honorary President*

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CHARLES BUTLER, *Business Manager*

LESTER B. BRIDHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

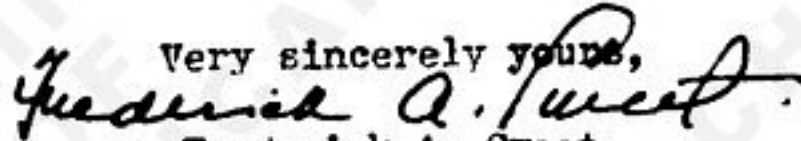
September 12, 1946

Dear Mrs. Halpert:

I am enclosing herewith our check for \$170 in payment for Karl Zerbe's gouache entitled The Green House which was sold from our 57th Annual American Exhibition of Water Colors and Drawings.

The amount of this check is equal to the sales price less our commission of fifteen percent to cover the handling charges and our sales agent's salary.

Very sincerely yours,



Frederick A. Sweet

Associate Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York City 22, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

B. M. ASCH
17 WEST 60th STREET
NEW YORK 23, N. Y.

September 12, 1946

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Gentlemen:

My agreement with you was that you, The Downtown Gallery, were to return these paintings to me by June 1st.

And I look to you for the immediate return of this material.

Very truly yours,



B. M. Asch

BMA:GB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



32
September 12, 1946

Mr. Robert Carlen
Carlen Galleries
323 South 16th Street
Philadelphia, Pa.

Dear Bob:

What arrangements have you made about the painting by Pippin in the Knoedler exhibition. Is it for sale and if so, at what price? Please let me know at once by telephone as we are working with them on the Guglielmi which is also in the exhibition.

Sincerely yours

EGHla

September 12, 1946

MEMORANDUM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The following price changes in publications distributed by Colonial Williamsburg will become effective on January 1, 1947, unless otherwise noted.

OFFICIAL PUBLICATIONS

Williamsburg in Virginia (3rd edition, Deluxe, full stippled leather in special gift box.) From \$5.00 retail to \$6.00 retail, less 40% discount, whole sale.
Note: The same edition, but in regular leather and without the special gift box, will continue to retail indefinitely for \$5.00, less 40% discount, wholesale.

✓ American Folk Art. This publication previously retailed for 25¢ a copy. The present supply is exhausted. A new edition will soon be published and will retail for 50¢ a copy, less 40% discount, wholesale, as soon as supply is received.

The Restoration of Williamsburg in Virginia (Blue Book) A reprint of the special issue of the Architectural Record, now retails for \$2.00 a copy, less 40% discount, wholesale. Present supply is almost exhausted, but another printing is expected within the next two months. The next printing will continue to retail for \$2.00, but because of increased printing costs, the wholesale discount will be changed from 40% to 33-1/3% when the next printing is received.

No other price changes are anticipated in the Official Publications.

OTHER PUBLICATIONS

There will be a few price changes, effective January 1, 1947, in other publications distributed by Colonial Williamsburg as noted below:

John Norton and Sons. From \$4.00 retail to \$2.75 retail, less 40% discount, wholesale.

Colonial Justice in Virginia. From \$3.00 retail to \$2.00 retail, less 40% discount, wholesale.

Willie Bryd's Natural History of Virginia. From \$4.00 retail to \$3.00 retail, less 40% discount, wholesale.

J. A. Upshur
Director
Department of Crafts



REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2050 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

September 12, 1946

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

Thanks for your very kind letter of September 10th. We did call in the Express Company just as soon as we could after unpacking the Zorach. Between you, me and the gate-post, according to the statement which we enclose, the men who unpacked the sculpture feel that the sculpture certainly could have been better packed for such a long trip. I am telling you directly that my inference is that they do not consider that it is the fault of the Express Company that handled the box after it was packed.

Really the damage is very slight, but there is damage and I felt you should know about it. I am sure that Zorach, or a good sculptor out here, could fix up the rather slight abrasion with ease and not too much time.

We appreciate your offering us the 10% discount in case an adjustment is not made for this damage. After I talk with one of our best sculptors here, I'll write you again. I want to make it clear that we have not definitely purchased the sculpture yet. We have to have another meeting, as I tried to imply in my letter to you. When we do have that meeting, I'll get give you a report, of course.

I am glad you had a vacation.

With kind personal wishes,

Sincerely yours,

Reginald Poland
Director

MAURICE FINKELSTEIN
30 BROAD STREET
NEW YORK

PHONE HANOVER 2-1777

September 12, 1946

Mrs. Edith G. Halpert,
43 East 51st Street,
New York 22, N.Y.

Dear Mrs. Halpert:

I am enclosing herewith a copy
of a letter which I have sent this day to the OPA.
I should like to obtain, if possible, some figures
as to rents of comparable apartments in the neighbor-
hood, as such rents are germane in determining what
rents should be fixed for the apartments in your
building. As soon as I hear from Mr. Krochmal, I
shall, of course, communicate with you further.

Very truly yours,
Maurice Finkelstein

Encl.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

September 12, 1945

*Mrs. N. Rockefeller
will send*

Dear Mrs. Halpert:

In reply to your letter of September 10, neither Flare, Aruba nor Wharf La Gunillas by Rainey Bennett belongs to the Museum. They are both the property of Nelson Rockefeller. We have, however, three others, any of which you are welcome to during the exhibition to take place during the month of October. They are: Farm Fields, 1938, watercolor; Dwelling, Maracaibo, Venezuela, 1939, watercolor; and Oranjestad, Aruba, Netherlands West Indies, 1939, watercolor.

The Museum will maintain insurance on the watercolors and bill the Downtown Gallery for the premium. It will be helpful if our Registrar, Miss Dudley, could be notified several days in advance when you plan to collect the paintings at the Museum.

Sincerely,



Mrs. Edith Halpert
Downtown Gallery
43 East 51 Street
New York 22, New York

JJS:bk

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~~Mr. Alan~~

Blounttown Gallery

37 E 51st St

N.Y.C.

Dear

Please advise availability of your
Galleries last one-man show, after Jan 1, 1947
and fee for period obtainable.

Yours truly
R. Stark.

2010 N Wash. Ave
Scranton 9, Pa
Sept 12 1946.

JAMES THRALL SOBY , 29 MOUNTAIN SPRING ROAD FARMINGTON, CONN.

Sept. 13, 1946

Dear Edith:

The date of the Museum Shahn exhibition has been moved back to May, 1947, with only one if. The plan now is to use the Penguin monograph as catalog of the exhibition, with a supplement of some kind to be bound in. This will mean that the color plates must be made in England in the near future and the pictures must be back in this country in time for the show. Alfred Barr and Monroe Wheeler are taking up the details of this problem with Penguin. If the pictures can go over and back in time, the Museum show will open early in May and run through the summer - the best dates on the schedule in terms of attendance.

I'm writing you at #once because if this does go through, which seems very likely, could you hold off on your fall Shahn show? The point is that I plan, of course, to show many of the recent Shahns. I frankly think it would take the edge off if you showed them so soon before the Museum opening, whereas a fall date would have meant a full year between your exhibition and the Museum's. Do let me know. I hate to ask you this, but I know you will understand the reasons.

Alfred Barr will be in touch with you regarding the color plates; we've made a tentative list.

Best,

Jim



REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2050 SUNSET BOULEVARD
SAN DIEGO 5, CALIFORNIA
WOODCREST 5141

September 14, 1946

Mrs. Edith Gregor Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Like lots of museums there are plenty of committees, boards, and what-have-you, to go through in order to buy a work of art, at least on certain occasions, and such is the case in regard to the Zorach granite sculpture. I cannot tell you yet that we are definitely buying this sculpture. However, I would put it this way: if you will definitely tell us that you can make a deduction of 10% on the \$1200 price, forgetting everything about the matter of damage for the moment, I feel next to certain that we will buy this sculpture for the permanent collection of the Fine Arts Society of San Diego.

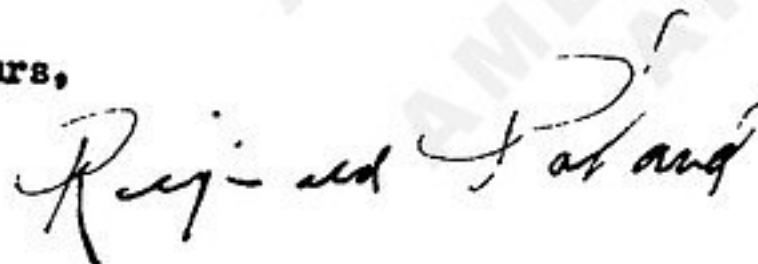
As I suggested, the slight damage to the sculpture proper can be taken care of, I know, by a very fine sculptor here who greatly admires Zorach, who has especially recommended this sculpture to us, and who beat out Lorado Taft in a competition. He works in various types of stone and stone-like materials.

About the plinth: We would like to know whether or not that plinth was definitely sought, figured out and made for this sculpture in accordance with Zorach's wishes and whether he is quite satisfied with it. Regardless of what you may answer, we ourselves will either fix up this plinth or get a new one, if we buy the sculpture, unless you people back there (either those who packed the sculpture or your insurance company with whom you placed insurance for the shipment) are willing to pay for the damage that has occurred to this plinth. (Of course, if in addition your own packing company and/or the insurance company are willing to pay the sculptor out here to camouflage the slight abrasion, so much the better, but if not, then we will either buy the sculpture or not, regardless of that consideration. What I am trying to say, for one thing, is that the damage to this is not going to affect one way or the other our decision to buy this sculpture.

The sculpture is too fine a piece for such petty considerations to affect our acquisition.

Hoping to get this matter settled right way and with kind personal regards,

Sincerely yours,



Director.

157 Passaic St.
Linton N. J.
Sept. 14th 1946

Mrs. Edith Hoalpest.
New York City
N. Y.

Dear Mrs. Hoalpest.

On enclosing a letter I received from Mrs. Kathryn B. Greyrac which will explain the painting on glass I am writing you about. I am very desirous of selling them as I have no home for use only what I really have the room for.

They belong to my sister as you know, she died Feb. 6th in Merck Hospital.

If you are interested in the painting I will be very glad to send them to you or bring them over at an ^{later} ~~earlier~~ date. I am obliged to sell everything she had as I have a older sister who has and will be in a Hospital her life time.

I would appreciate anything you may do and will you please be kind enough to return the enclosed letter in case I may want to use it again.

Thanking you
I remain
Yours very truly
Mrs. E. B. Limple.

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

September 15, 1945

The Downtown Gallery
43 East 51st Street
New York, New York

Gentlemen:

Upon checking our files, we find that we have never received a signed receipt from you covering the return of items as listed on the enclosed form, although our records show that these were returned.

In order that our records might be complete in this case, will you be so kind as to sign and return the enclosed receipt to us.

Thank you very much.

Sincerely yours,

Herwin Schaefer

Herwin Schaefer
Museum Registrar

Enclosure

J. C. NICHOLS
HERBERT V. JONES
ROBERT B. CALDWELL

UNIVERSITY TRUSTEES
THE WILLIAM ROCKHILL NELSON TRUST
KANSAS CITY 6, MISSOURI

TELEPHONE HARRISON 7007
1802 BRYANT BUILDING
KANSAS CITY 6, MISSOURI

September 14, 1946

Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Gentlemen: ATTENTION: Edith Gregor Halpert, Director

Enclosed please find draft of the Fireman's Fund Insurance Company in the amount of \$250.00 in payment of loss sustained March 14, 1945. This draft was made payable to the University Trustees, The William Rockhill Nelson Trust and has been endorsed by the Trustees to the Downtown Gallery.

We judge that this is the proper amount as evidenced by letter from R. B. Jones & Sons, local agent for the Fireman's Fund Insurance Company, in which they say this loss was adjusted with the Downtown Gallery by the Albert R. Lee Company, adjustors, of New York City.

If the settlement of this loss is satisfactory to you we will appreciate a letter from you to that effect in order that the file may be closed.

Thanking you,

Yours very truly,

R. B. Jones
for the Trustees.

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

32
x
September 14, 1946 .

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Suzanne M. Smith
c/o Dr. Lawrence Schmeckebier
4450 Dexter Street, N. W.
Washington 7, D. C.

Dear Mrs. Smith:

Mrs. Halpert has asked me to answer your letter of September 9th concerning Arthur Dove's paintings. I shall try to reply to your questions one by one.

We will, after next Wednesday, have a very complete stock of Doves here, selected both from An American Place and from the warehouse. I believe it would be possible for you to photograph any you wish.

The paintings in the Stieglitz collection are at An American Place. They should be available for your purposes, though I would suggest that you communicate with Miss O'Keeffe at that address concerning them.

Of course we should be very happy to have you select a Dove for Dr. Weeks to purchase. When you come in we can give you any information about prices.

As we are opening a large group exhibition on September 23rd, it would probably be better, if it would be convenient for you, if you could come in after October 1st, and we shall be looking forward with pleasure to meeting you at that time.

Sincerely yours,

Charles Alan
Associate Director

32
x
September 14, 1946

Mr. Peter van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Mr. van Bark:

Mrs. Halpert suggested that I answer your letter of September 11th. Enclosed you will find a suggested layout and copy for a catalogue. The colors, of course, are not mandatory. But we think the layout good - easy to read and attractive. The kind of thing people leave on living room tables.

We hope that you have not shipped the folk art. We feel that you should keep these paintings and sculpture as a stock. In time, you will probably find interested clients - and there is also the possibility of selling folk art to contemporary art clients as a background for a collection of modern paintings. At least keep it around till I come out, perhaps I'll be able to help you with it. I think you will find that the folk art moves slowly, but clients who buy at all usually buy more than one piece.

We are having a loose-leaf book of photographs of paintings and sculpture by our artists made for you. This will supplement the examples we have shipped you. As Mrs. Halpert probably wrote you, we sent you a very good selection of really important examples, and they should make a very exciting show. We feel you should catalogue everything, even though there is not room to hang everything. We are also sending photographs of most of the paintings to be in the show. These may be used for publicity purposes.

I would like to stay in a Hollywood hotel (please, no MOTELS!!!) as there are a number of people I would like to contact, and it would probably be more convenient - either Hollywood or Beverly Hills. I am looking forward to meeting you, and I do hope that I will be of some help to you.

Sincerely yours,

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THE SHELDON SWOPE ART GALLERY

TERRE HAUTE, INDIANA

TELEPHONE CRAWFORD 2180

September 15, 1946

ALLEN D. ALBERT, Sc.D., Director
HAZEL DODGE, Curator

Board of Managers
WILLIAM T. TURMAN, President
MRS. JOHN R. ROSS, Secretary
OMER O. RHODES, Treasurer

Dear Mrs. Halpert:

Sometime late in October I shall be in New York, staying at the Barclay.

I expect to arrange then for the sale of Vita Nova through Parke-Bernet, if not otherwise.

Knowing how you prized the work and assuming you now have it on display I write that you may be prepared to have it taken away.

We have \$3,750 in that bronze and as you know we do not expect to exhibit it in our collection in future. Nor have I seen any photographs of other works of Z's sculpture, now available, that we would take in exchange.

The matter came up at our latest meeting of the Board and there was evident some impatience that I had not obtained action in the matter.

It will be most pleasant to visit with you -- and I have wondered now and again since we saw you bring order out of disorder that day what you did with the door leading into your office. You may remember you told one of the men you meant to play with it a little."

Yours,

Allen D. Albert

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery
43 E 51 St.
New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C
O
P
Y

September 13, 1946

Mr. Maurice Finkelstein
30 Broad Street
New York, New York

Re: 32 East 51st Street
Apt. 4R and 5P
Docket No. II-NYM-1(1,103855-656)

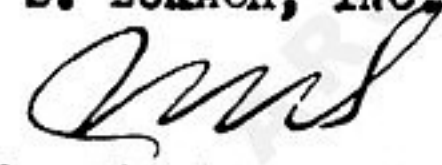
Dear Sir:

At the suggestion of Mrs. Halpert, we enclose herewith notice received from the O. P. A. relative to the above apartments asking for itemized statement of costs.

We have already suggested to Mrs. Halpert that she have these statements prepared by her accountant. Will you be good enough to take this matter in hand as we understand that you are handling these negotiations for the owner.

If there is any further information that you require from this office, please be good enough to call the writer.

Very truly yours,
ARTHUR S. LUKACH, INC. - Agent



By-Irving M. Schwarzkopf

IMS/MR

Enc.

THE WALTERS ART GALLERY
BALTIMORE 1, MARYLAND

September 16, 1946

The Downtown Gallery
4 East 31st Street
New York City

Gentlemen:

In checking our records, we find that we have no receipt for the oil painting "Woman and Child" by Agness Frazee which was shipped to you on May 21st last. Enclosed herewith you will find a duplicate receipt for this painting. We would appreciate it very much if you would sign and return this to us for our files.

Very truly yours,

Winifred Kennedy
Registrar *W.M.C.*

September 16, 1946

Edith G. Halpert
32 East 51st Street
New York City, N.Y.

Dear Mrs. Halpert,

Thank you for
your letter.

The truth is, when I got to
thinking of our conversation,
which I believe we could sell
\$400.00 worth of good
water colors. I hesitated to
guarantee that amount.
I have written to our
President, Mr. Koch, to

see how the Board feels about this.

I realize this may delay the date of the show as we originally planned but I prefer to see you again and go into the matter a little more thoroughly. I feel too, if I see the pictures I will have a better idea of how many can be sold.

There is also the question of commission and insurance which we can settle.

I find that I would get to New York within the 25th and I will come in to see you on that day.

see if he feels this way also.

I realize this ~~very~~ delay the dates of the show as we originally planned but I prefer to see you, and the pictures, and go into the matter a little more thoroughly before they are shipped out.

I hope this will not
inconvenience you and that
we can come to a happy
arrangement when I see you.

Sincerely yours
Mrs J.T. Witherspoon Jr.

To Mrs Peter Oliver
Overlook Farm
Mount Kisco, N.Y.

September 17, 1946

Mr. Alfred Frankenstein
5 Poplar Place
c/o Diggory Venn
Boston, Massachusetts

Dear Mr. Frankenstein:

Forgive me for not having answered your letter. All the Harnett material has reached me and I am now assembling a complete photographic file for you. In a day or two I shall answer all the many questions incorporated in your first detailed report, which, incidentally impresses me no end. I have always wanted to meet someone with a combination of aesthetic understanding and technical reservation.

Are you planning to spend any time in New York on your return from Boston? We could go over the forty-four points so much better and so much more satisfactorily and it would save me a lot of thinking and writing. If not, I shall try to do a bit of the latter and give you the necessary information.

My best regards.

Sincerely yours

EGHla

September 17, 1946

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Mr. Gordon Washburn, Director
Museum of the Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Washburn:

During the past summer I had my first opportunity to scout for folk art keeping my gas tank full throughout.

While there was very little material to be found I was fortunate in buying several private collections which had been assembled over a long period of years, and have in our possession now some really outstanding examples in the tradition, including some rare sculpture and paintings.

Our current exhibition "Masterpieces in American Folk Art" will continue until September 21st. Perhaps you can get here before the show closes. Otherwise, we shall be glad to give you a private viewing.

Sincerely yours

EGHla

P. S. Incidentally, some time back we started a series of portfolios representing folk art of various states and have a very handsome one showing the folk art out of Rhode Island. Would you like to see these photographs?

September 17, 1946

Mr. Nelson Rockefeller
810 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

Although this is rather early to remind you of Christmas, it may not be a bad idea to get in on the ground floor of some new material that I found in my travels during the past summer. Some of it is on view in our current exhibition entitled "MASTERPIECES IN AMERICAN FOLK ART". Others are tucked away for super special clients. There are paintings in all media and some wonderful weathervanes, including the most extraordinary example in this field that I have thus far located. Why don't you drop in when you have a moment. The show will continue until September 21st.

Sincerely yours

EGHla

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

ROBERT TYLER DAVIS, DIRECTOR

September 18, 1946

Downtown Gallery
32 East 51st St.
New York City

Gentlemen:

We will be unable to forward the Ralston Crawford paintings to you at this time as we have been informed that the express company will accept no shipments for New York City until the trucking strike there is terminated. The shipment will therefore be delayed until the strike is settled.

We will keep in touch with the situation and advise you again as soon as the material starts on its way. If you wish any other disposition to be made, please advise us.

Sincerely yours,

Florence Pung

Florence Pung
Secretary

WALKER ART CENTER

Sept. 18, 1946

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st St.
New York 22, N. Y.

Dear Edith:

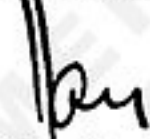
I am very pleased to send you a report of the purchases which we have made from our "136 American Painters" exhibition. We purchased from you the painting "Landscape with Drying Sails" by Stuart Davis.

The other purchases were as follows:

"Youth - 1945" by Marjorie Bishop
"The Sleeping Canyon" by Amedee Ozenfant
"Rose Planes" by I. Rice Pereira
"Icy Stream" by Joe Jones
"Black Birds in Snow" by Charles Burchfield
"City Still Life" by Abraham Rattner
"The White Space" by Balcombe Green

Would you please send me a statement covering the painting we purchased from you, giving the title of the painting, the artist, the date painted, the size, and, of course, the amount due? If you would also give me any information you have concerning the history of the painting, such as exhibitions in which it was shown, publications in which it is mentioned or reproduced, etc., I would be most appreciative. Could you also give me the current address of Davis? I would like to write him a short note and send him a copy of the catalog of the exhibition.

Sincerely,



D. S. Defenbacher
Director

DSD:ad

Edith - I've had a hell of time getting the committee to buy a Davis. Now that I've got one, I think I'll be interested in trading for a later example.

HASSEL HURWITZ
STATE COLLEGE, PA.

September 19, 1946

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

In reply to your letter of
September 9 with reference to the Peto painting,
I have set a price of \$275.00 on it.

Should you be interested, I will
forward it for your examination.

Very truly yours,


Hassel Hurwitz



Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

Mr. Allen
22 new
75 copies
1 set aside all
old ones in stock

September 20, 1946

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

This is in reply to your recent letter without date in regard to the fifty copies of the Folk Art Catalogue which you ordered several weeks ago.

We regret to advise that our supply of these booklets has been exhausted. We hope to have a revised edition available within a few weeks. The price of the new edition will be 50¢ retail, less 40% discount wholesale. Kindly advise if you wish your order filled at the new price when this booklet is available.

Yours very truly,

J. A. Upshur
Director
Department of Crafts

Sept. 20, 1946
306 S. Main Street
Jersey Shore, Pa.

Mrs. Edith Holpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Holpert:

In this month's issue of Fortune I see that you handle American Primitives. I have one that was painted about the middle of the 19th century by an artist, one Mrs. Corson, that lived here in Jersey Shore.

It is a quaint painting of people going to a country church on a Sunday. They are little flat creatures in their long dresses and have, in my estimation a great deal of charm. There is also a playful dog in the foreground and off to the side one can see a sleigh loaded down with logs. The ground is covered with snow and there are

• Delicate trees and mountains in the background.

Mrs. Holpert, I would like very much to sell this painting, for there is no desirable place in my home to hang it. Any reasonable price that you might offer will not be rejected.

Sincerely yours,
Robert Marks

September 20, 1946

Miss Ann Smeltzer
1019 Second Avenue South
Fort Dodge, Iowa

Dear Miss Smeltzer:

Enclosed you will find a photograph of PAD No. 2, a new painting by Stuart Davis. We just received this painting yesterday and are going to hang it in our exhibition opening next Tuesday. Knowing how interested the Blanden Memorial Gallery is in acquiring a Davis, I am sending the photograph so that you have an opportunity to see this picture before anyone here does.

If you speak jive-talk you know that "pad" means "get-up" or "set-up". The color is characteristic of the artist, brilliant, but more sophisticated and subtle than in his earlier work. The painting measures 12" x 16" and is priced at \$750. This is, without doubt, Davis' most important recent work, and the culmination of a direction in which he has been working for some time.

As there is considerable interest in Stuart Davis' recent work, I don't think we could send this painting to Fort Dodge on approval. Would you please let us know as soon as possible your reaction to this painting?

Sincerely yours,

Charles Alan

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CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SB998 NL PD=TDS STUDIOCITY CALIF 20

SEP 20 PM 11 16

CHARLES ALAN=I

DOWNTOWN GALLERY 32 EAST 51 ST NYK:

=TRYING FOR HOTEL RESERVATIONS WHICH IS DIFFICULT PICTURES
NOT HERE YET HOW WAS SHIPMENT SENT=

PETER VANBARK.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Vanbark Studios

TELEPHONE
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416
~~XXXXXX~~ Ventura Boulevard
Studio City, California

September 21, 1946

Mr. Charles Alan;
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Mr. Alan:

An inclosure reservation just received from the Chapman Park Hotel - probably one of the nicer places out here. I have tried them all: the Hollywood Roosevelt, the Hollywood-Nickerbocker on Vine Street, the Beverly-Windsore, the Ambassador and so on. No one is taking reservations for the month of October, let alone a single. And as you can see, they do not accept reservations over the phone, so we had to write. The Chapman Park is probably midway between downtown L.A. and Beverly Hills and Hollywood sections. I would have liked to get you closer in, but at least it is in a nice neighborhood and near busses and taxis. This is an awful town to get around in without a car, as you may know. It is straddled out in every direction for miles - witness the enclosed clipping.

Received card from Ludworth this morning that pictures were shipped by Railway Express Agency on the 16th so we have the information we needed and everything is under control. We will expect them any day now.

Thank you for the layout, which we like very much. Only I don't see how we can make a complete catalogue of everything being sent without crowding it which would detract from its appeal to your mind. With a few additions and changes, and addition of Folk Art, it looks as though we have sufficient good material for two shows. Incidentally, we have not shipped the Folk Art, and we will discuss that when you are here.

If you have any bibliographical material on the downtown artists, could you let us have some? Also, we would appreciate it if you will send us a few of the American Folk Art booklets of the Williamsburg collection.

We shall keep on trying for reservations for you in closer hotels and if anything should break will let you know immediately so you can take your pick. However, I think we are fortunate in getting anything at this time and believe

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this will suit your purposes.

Cordially,

Virginia M. Banks

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Mrs. J. S. Schramm - 2700 S. Main - Burlington, Iowa

Sept 22

Dear Mrs. Halpert:
Thanks for your letter
of the 10th - I'm taking
your advice - and
writing Georgia O'Keeffe.

Yours,
Dorothy Lawrence

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Personal Post Card

*Mrs. Edith Halpert
32 East 5th St
New York 22
N.Y.*

4450 Dexter St. N.W.
Washington 7, D.C.
September 23, 1946

Mr. Charles Alan
The Downtown Gallery
New York 22, N.Y.

Dear Mr. Alan;

Thank you for your letter of
September 14th in answer to mine
to Mrs. Halpert.

Except for Monday October fourteenth,
I can be in New York after October the
third for a few days. Would Saturday
and Sunday be good for the photographing
of the Doves, or some time during
the week? I will attempt to make
my other appointments at the time
most convenient for the photographing.

Sincerely yours,

Suzanne Mullett Smith

P.S. Do you think it will be possible
to photograph them in sunlight
rather than floodlight?
S.M.S.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

September 23, 1946

Dear Mrs. Halpert -

Many thanks for your letter, which has just arrived, having been forwarded from Boston. I am greatly relieved to know that you received everything in good shape despite the mixup in the addresses.

I left Boston on the 9th and had to come right on here because of lecture engagements and other duties. It would have been swell if we could have had a long session in New York before my departure for the west, but it just couldn't be. I'll be back in the east in May and then again in July.

One or two of the questions on my list have since answered themselves. For instance, I found the Clarke Harnett at the Addison in Andover; Bart Hayes said it had been there ever since Old Man Clarke presented it himself many years ago.

I spent the last, hectic hour of my visit in Boston at the Athenaeum, which I visited for reasons I'll explain in a moment. During the last ten minutes I found a catalogue of the Bement Collection in Philadelphia. They were closing the joint and the elevator man practically threw me out bodily, so I had time only to blätter through it, as my mother would say; I found nothing on our man, but it is obvious that the Athenaeum is a place we must work on.

I went to the Athenaeum to look up the dope on Benjamin Franklin Mason, a Vermont portrait painter whose work I stumbled across in Middlebury, and whom I hope to revive, working in conjunction with Arthur Healy of the Middlebury College art department. If you know anything about this bird, please let me have it.

On arrival here I trotted out to the Legion to take a good, long gander at "After the Hunt." Harnett's original frame for it has, alas, long since

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

disappeared, but on the back we found the interesting inscription, "F. Goddard, Restorer, Kingsbridge, New York, 1916."

The Legion also has a new Harnett lent to it for some time by a local collector named F.D. Heastand. It is a little early job called "Solace" - but I suspect Heastand got it from you and that you know all about it.

So then, when I receive the photographs and the photostat of the Blemly book, plus your answers to my questionnaire, I will get everything in shape and plan the campaign. I think I shall also try to take up Alfred Barr's offer to get me money for this research. It will probably require a staff to turn up all the leaf-mould that has to be pitchforked on this job, and the more assistance we have the sooner we'll be finished.

Best Regards

Alfred F. Frankfort

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September 23, 1946

Mr. R. Stark
2010 N. Washington Avenue
Scranton 9, Pennsylvania

Dear Mr. Stark:

The Downtown Gallery is not available for exhibitions other than those of artists we represent. And as, at the present time, we are handling the work of twenty-five artists our schedule is filled for the next two years.

Very truly yours,

Charles Alan
Associate Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 23, 1946

Mrs. Virginia van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Mrs. van Bark:

Thanks for your letter of September 21st. Also the enclosure concerning the hotel reservation. It sounds very good, and I do appreciate all the trouble it must have been. Knowing the hotel situation here, and being told that it is worse on the Coast, I consider myself very lucky.

Under separate cover we are mailing today a number of brochures which give biographical data on all the artists: awards they have won, museum representations etc., and half-tone reproductions of a couple of paintings by each, giving an idea of each artist's style. We are also mailing a loose-leaf book of 8x10 photographs of about three examples by each artist. These examples are for sale, all the data about each painting or sculpture is included on the page with the photograph. The selling prices are also noted. You know we have a policy of quoting and maintaining a price for any client, only in very rare cases do we make concessions. That is why the prices are openlabeled on the pages.

I am expecting to arrive at the Lockheed Airport on Thursday, October 3rd, at 2:20 P.M. Would you let me know if you can meet me, or whether you would like me to come direct to the gallery, or do you think it best for me to go to the hotel and check in?

We had a party for the artists last night and your mother and father were here. I am looking forward to meeting you. And I hope I can be of some help to you.

Sincerely yours,

Charles Alan

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September 24, 1946

Mr. J. A. Upshur
Department of Crafts
Colonial Williamsburg
Williamsburg, Virginia

Dear Mr. Upshur:

This is in reply to your
letter of September 20th in regard to the
Folk Art catalogues.

We would like to place an
order, to be delivered as soon as possible,
for 25 catalogues. It is our understanding
that these catalogues will sell for \$.50
retail, less 40% discount wholesale.

Very truly yours,

Charles Alan
Associate Director

ACME STEEL COMPANY
CHICAGO (8)

R H NORTON
CHAIRMAN OF THE BOARD

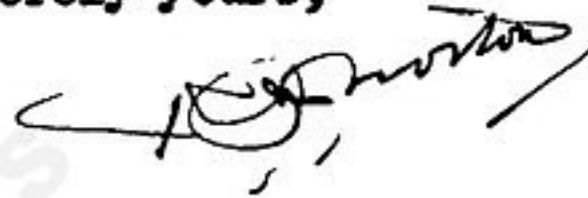
September 24, 1946

Dear Mrs. Halpert:

Two or three years ago I saw a painting
by Julian Levi in the American Show at the
Art Institute. The painting was entitled
"Romany Marie".

I am wondering if you know what became
of this painting. It is just possible I might
want to acquire it if it is still available.

Sincerely yours,



Mrs. Edith Halpert
Downtown Gallery
32 E. 57th Street
New York, N.Y.

September 24, 1946

Portland Art Museum
West Park and Madison
Portland 5, Oregon

Attention: Miss Florence Pung

Dear Miss Pung:

This is in reply to your letter of September 18th. The trucking situation is pretty well cleared up here, and in any case the Railway Express trucks have never been out. So it should be possible to have shipped the Crawford paintings by this time.

It is our impression that some time ago Mr. Crawford wrote to Mr. Davis advising him where the paintings were to be returned. A great many of them were borrowed and were to be shipped to the various owners - not to this address. I hope that you followed these instructions. It is going to incur a great deal of additional expense if these instructions were not followed and the paintings which belong in Detroit, Cincinnati, etc. have to be reshipped from here. Would you please advise us at your earliest convenience about this?

Sincerely yours,

Charles Alan
Associate Director

September 24, 1946

Mr. I. W. Schwarzkopf
292 Madison Avenue
New York, N. Y.

Dear Mr. Schwarzkopf:

I just got word that Prof. Finkelstein was held up in all his actions because he did not get all the information he requested regarding the rents. Would you please telephone him upon receipt of this letter to advise regarding the progress of this matter as I do not want him to lose interest in our case. Thank you for your courtesy.

Sincerely yours

EGH1a

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September 25, 1946

Mr. Hassel Hurwitz
State College
Pennsylvania

Dear Mr. Hurwitz:

I am very grateful for your prompt reply to my letter.

As I mentioned previously, my only purpose for acquiring the Peto would be to have it as a record in my imitators' file. For this purpose my price would naturally be limited and I would have the picture at the price you specified. I was hoping it would be in the neighborhood of \$150.

Sincerely yours

EGH1a

F
September 25, 1946

Handwritten signature
Mr. Robert Marks
306 S. Main Street
Jersey Shore, Pa.

Dear Mr. Marks:

While your picture sounds quite interesting from description, it is very difficult for us to make and decision regarding a painting we have not seen. Do you suppose that it would be possible to send it in to us? If this is not feasible can you have some one take an ordinary photograph of it? This would give us some suggestion of the composition and if you would indicate the dimensions on the reverse side of the photograph, we could then make a decision.

May I hear from you.

Sincerely yours

EGH1a

September 25, 1946

Mr. Earl E. Harper, Director
School of Fine Arts
The State University of Iowa
Iowa City, Iowa

RECEIVED
SEP 26 1946

Dear Mr. Harper:

Thank you for your letter.

Yesterday a representative of The Travelers Fire Insurance Company called to see the painting and I suggested that he also call on Hayes Storage Warehouse to inspect the crate. We were very much amused in spite of the general distress about this matter -- at the reaction of the insurance broker whose taste in art was along Dewing lines. He could not understand why anybody should be upset about a damage to any picture hanging in The Downtown Gallery because they looked awfully strange to him. However, he agreed that the damage was serious.

The question of repairing a contemporary painting by a living artist is a controversial one. Old masters and pictures by artists long deceased are sold and resold in spite of considerable restoration. The latter does affect the price if the buyer knows that the painting had been repaired, but the picture is saleable. When a contemporary picture is restored the possibility of sale is almost nil unless the price is reduced to a fraction. The theory -- and it seems logical -- is that it is wiser to wait until the artist produces another painting of similar quality which is in its original condition. "Abundant Treasures" is unquestionably one of the outstanding paintings by Kuniyoshi and certainly among the most important in our generation. The damage is so bad that it will require not only relining, but considerable repainting. Matching colors in a recent painting is not only difficult, but creates a cracking in the future. Should we go through the repair process I doubt whether we could ask as much as \$1000 for the painting. David Rosen, the restorer we always recommend, would charge approximately \$350 for the restoration and the insurance company would have to pay the restoration and allow a depreciation of \$2500 to put the picture into the \$1000 sales category. It seems more advisable on their part to pay the full insurance valuation and then try to place the painting somewhere after restoration. That however would be their own affair.

31122

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Page 10

Mr. Earl E. Harper

[illegible]

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The situation is most unfortunate, but I realize that you and Dr. Longman must feel as badly as we do, and that we can only hope for an equitable settlement.

Sincerely yours

EGW1a

September 24, 1946

Mr. Herman More, Curator
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mr. More:

I certainly appreciate your consent to lend the two Shahn paintings for our exhibition. However, we now find that the exhibition has to be withdrawn completely because a retrospective show at a museum was planned for the Spring. It would not be logical to have two shows in one season and we decided to change our arrangements.

I want to thank you for your cooperation.

Sincerely yours

EGHla

September 25, 1946

Mrs. C. S. Cutting
14 East 89 Street
New York, N. Y.

Dear Mrs. Cutting:

Please do not consider this a sales pressure letter. I am writing only because I would not like to see you disappointed.

One of our clients wants to buy the Charles Sheeler painting of "Barns Abstraction". I hesitated to sell it to him because I felt that you were sincerely intrigued with the picture and might be disappointed if you did not acquire it. Before I consent to the sale to this client, I want to make sure of your decision. The painting is included in our current exhibition which opened yesterday and looks even more beautiful on the wall than it did in the show room. Why don't you drop in for another tempting look and let me know whether or not you succeed in resisting it. I should very much like to see this in your collection.

I look forward to seeing you very soon.

Sincerely yours

EGHla

September 25, 1945

Mr. Gordon Washburn, Director
Museum of the Rhode Island School of Design
Providence, Rhode Island

Dear Mr. Washburn:

Will you be good enough to let me know whether the Steig sculpture is to remain on your insurance policy or whether you wish to have us place it on ours and if so, at what figure?

I cannot tell you how grateful I am for your cooperation. I do hope that you and Mrs. Washburn can manage to be here for our grand opening on Sunday October 14th.

Sincerely yours

EGH1a

September 25, 1946

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Mr. D. S. Defenbacher, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Dan:

Thanks for your letter. I was pleased to learn that the Davis was included in your new acquisitions. The information requested is enclosed. Stuart Davis' address is 43 Seventh Avenue, New York, N. Y.

I am a little disturbed by your suggestion of trading in the picture in the future. "Drying Sails" does not belong to Stuart Davis and it will be very complicated to make any trade for a later example (which incidentally is not available at present) belonging to the artist. You can understand what such a transaction would involve, since under no circumstances does an artist like to take an earlier picture for a later one, particularly if the former was not his property. I thought it advisable to notify you at this time. Perhaps at some future time you can add a later Davis, retaining both, since "Drying Sails" represents one of the high-lights of his middle period. A man of Davis' importance could well be represented with two paintings.

From time to time I hear rumors that you have been to town and I am very much hurt that you won't pay me a social call. How about dropping in when you are next in town?

Sincerely yours

EOH1a

September 26, 1946

Parke-Bernet Galleries, Inc.,
30 East 57 Street
New York, N. Y.

Gentlemen:

In taking our annual inventory we find that we have a number of paintings and prints by various artists no longer associated with this gallery. Because we concentrate entirely on our current list, we are not in a position to dispose of the pictures through our normal channels and it occurred to me that they might be included in your assembled auctions from time to time. Among the artists are:

| | |
|-------------------|--------------------------|
| "Pop Hart" | Watercolors and prints |
| Preston Dickinson | Pastels |
| Jules Pasoin | Watercolors and Drawings |
| Pers Krohg | Oil |
| Lautree | Posters |
| Elshemius | Oil |
| Eakins | Drawing |
| George Ault | Oil |
| Hermine David | Drawing |
| Malfray | Drawing |
| Joseph Pollet | Oils |

and several primitives.

Sincerely yours

EGH1a

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

September 26, 1946

Claim

Claim Department
Railway Express Agency
205 East 42 Street
New York, N. Y.

B & D 46
N.Y. D. & P.
25 1 1946

Attention Mr. W. L. Moll

Gentlemen:

For some months we have been waiting for settlement for the painting by Stuart Davis which was damaged in transit from OUTLINES, 222 Craft Street, Pittsburgh Pennsylvania to Berkley Express Company. The latter advised me that you have been in communication with them and have all the facts and promised to complete the transaction some time back.

Wont you please look into this immediately and send us the settlement. Thank you for your courtesy.

Sincerely yours

E. Gregor Halpert

no need

OCT 19 1946
EGH:la

*Gentlemen
Please forward me
reference number
and no record of claim
as per our file
of 4/20/46
which is correct.*

Oct 1 1946
Telephone PLAZA 3-3707

called 11/6/46

September 26, 1946

Mr. Edward G. Robinson
910 N. Rexford Drive
Beverly Hills, California

Dear Mr. Robinson:

(1)
Since Hollywood went down to New York (frequently enough), we decided to send New York to Hollywood. On October 6th we are inaugurating our branch in Hollywood with an exhibition of outstanding examples by all the artists associated with The Downtown Gallery. (Or, to put it modestly, the leading artists in the country.) Some of your favorites will be included and some of the others might become favorites when you see them.

Mr. Charles Alan, Associate Director of the gallery will spend a week or ten days in Hollywood and is very eager to meet you. He will be glad to make a private appointment with you and hope that you will be present at the Vanbark Studios, 12416 Ventura Boulevard, Studio City for the opening. Would you and Mrs. Robinson arrange to be there. And, do drop in when you are in New York.

Sincerely yours

EGH1a

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September 26, 1946

Mrs. Susanne Mullitt Smith
4450 Dexter Street, N. W.
Washington 7, D. C.

Dear Mrs. Smith:

This is in reply to your
letter of September 23rd.

Any day would be all right during the first two weeks of October, though neither Saturday (which is usually quite busy) or Sunday (when the gallery is closed) would be very convenient. Monday or Tuesday would be best for us. I shall be away from October 2nd to October 10th, but Mrs. Halpert will be here then. I would suggest that you communicate with her, giving her twenty-four hours notice before you plan to come in so that the paintings may be brought out in advance, thereby saving you a great deal of time.

I definitely think that you had better plan on using floodlights if you expect to do any photographing.

Sincerely yours,

Charles Alan

September 26, 1946

Mr. James Thrall Soby
27 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

I suppose you have heard by this time that I have succumbed entirely and have withdrawn the Shahn exhibition in favor of the big and better show you are planning.

Alfred and I have had several sessions about the matter and everything is under control, including the substitution of my "Vanzetti" for the "Sacco and Vanzetti" owned by the museum and which is going on to England. Have you communicated with the owners regarding the loans? I believe that most of them are back from their summer vacations and can be reached directly at this time.

Do come in to see our current exhibition of Twenty-five masterpieces. My very best regards.

Sincerely yours

EGH:la

September 26, 1946

Mrs. E. B. Temple
157 Passaic Street
Trenton, New Jersey

Dear Mrs. Temple:

If you can arrange to send down the painting or paintings referred to in your letter I shall be very glad to consider them. It is impossible for us to make any decision from description as you can well understand.

Sincerely yours

EGH1a

WALKER ART CENTER

September 26, 1946

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st Street
New York 22, N. Y.

Dear Edith:

We shipped to you today through Hayes Storage and Warehouse the paintings which you so kindly loaned to our annual purchase show.


Hayes will deliver them to you.

The paintings being returned to you are:

"Composition" by Morris
"Autobiography" by Levi
"From Trees" by Dove
"Delicate Flowers" by Karfiol
"Corridors of Time" by Burlin
"Aircraft Plant" by Crawford
"Bread" by Friedenthal
"Railroad Signals" by Lewandowski
"Neapolitan Nights" by Siporin
"The Blind Florist" by Lawrence

Thank you many times for your cooperation in this annual event.

Sincerely,


D. S. Defenbacher
Director

DSD:hk

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ACME STEEL COMPANY
CHICAGO (8)

R. H. NORTON
CHAIRMAN OF THE BOARD

September 27, 1946

Dear Mrs. Halpert:

I am in receipt of your letter of September 26 with regard to "Romany Marie".

I believe the price of the painting is stated in the Art Institute catalog as \$1500.00.

One reason I was not more interested in it at the time was that in our collection we have a large number of paintings of this general character - portraits and figure paintings. I remember thinking, however, that it was very well done.

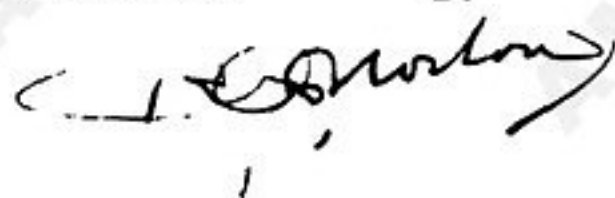
I am wondering if Mr. Levi would want to take \$1250.00 for the painting for use in our gallery; if so, I would be glad if you would send it to my home here in Chicago, 4930 Woodlawn Avenue, as soon as it is available as I should like to get it down to Florida for our opening in case I find I should like to have it.

Incidentally, where does the name come from?

I do not get to New York often, but I would certainly drop in to see you and your gallery if I were there and had the time.

In case Mr. Levi is not aware of the type of collection we have at the gallery, I enclose a recent listing of the paintings.

Sincerely yours,



Mrs. Edith Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF ART

Rhode Island School of Design

Providence 3, Rhode Island

September 27, 1945

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51 Street
New York, 22, New York

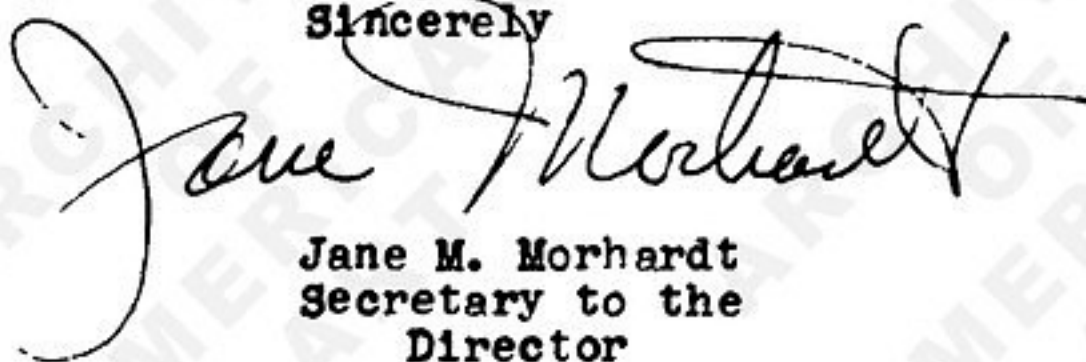
Dear Mrs. Halpert

I think it best that you place the Steig sculpture on your insurance policy, since the matter will then be easier to handle.

Mr. Washburn has asked me to write you that he and Mrs. Washburn will be delighted to attend your opening on Sunday, October 14, if they can manage to be in New York at that time.

Won't you let me know when you wish us to ship the Steig?

Sincerely



Jane M. Morhardt
Secretary to the
Director

JMM

MUSEUM OF ART
Rhode Island School of Design
Providence 3, Rhode Island

September 27, 1946

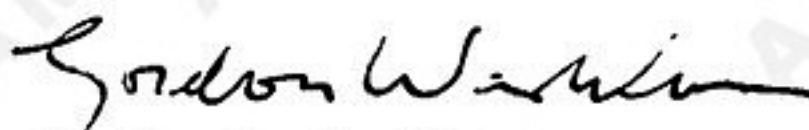
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for writing me about your folk-art show
and about the Rhode Island photographs. I shall be in
New York shortly and will stop in to see you.

With cordial greetings,

Sincerely yours,



Gordon B. Washburn
Director

GBW:MKR

September 27, 1946

Dear Elizabeth:

It was mighty good to hear from you after these many months. I thought that possibly you had sneaked across to the Russians side and were drinking vodka cocktails with the occupation troops.

Don't you think it's about time to come back to this country before you forget your English, to say nothing of your friends? Exciting things happen in New York too, although I don't suppose they match the activities there. Your other experiences there must be something. You should do some writing in relation to the latter. It seems like an excellent opportunity if and when you get time to relax and become objective about what you have seen and heard.

We had a very gay party on Sunday for the artists and their wives and/or friends, eliminating clients and any other connections. It was great fun and all the boys and girls looked tougher and happier. Dave Fredenthal was recently married. Jack Levine is about to. Paul Burlin's wife left him, but he has a girl friend. The Guglielmi's have a baby, the Crawford's about to. The Downtown staff are in the bachelor category, but we have hope of breaking that up soon (and I don't mean me). The U. S. Government is now buying pictures selected by Leroy Davidson of the State Department and the first show will take place at the Metropolitan Museum on October 3rd with a cocktail party. The exhibition will travel through Europe and if you don't come back soon you'll probably see it abroad.

What plans have you on the latter? I spent part of the summer in Newtown, but Steiglitz's death necessitated my giving up a good part of my vacation to act as appraiser of the estate, with literally thousands of items to wade through. It was a stimulating but very tiring experience. I worked with O'Keeffe and developed a tremendous admiration and affection for her towards the end. She is quite an extraordinary gal and is actually broken up about the loss of Steiglitz. It was a blow to all of us but even the most wonderful people can't live on forever. Fortunately he made provisions to have his collection preserved as a unit which will prove most educational to the younger generation, who might learn something from the older generation in spite of themselves.

I don't feel very glossary at the moment and can't think of any exciting news. When you come back I will have assembled enough stamina to keep you entertained and I hope visa versa.

Sincerely yours

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, President

CHARLES H. WORCESTER, Honorary President

CHARLES F. GLORE, Treasurer

ROBERT ALLERTON, Vice-President

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DEPARTMENT OF PRINTS AND DRAWINGS

CARL O. SCHNIEWIND, Curator

September 28, 1946

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 20, N. Y.

Dear Miss Halpert:

Many thanks for your letter of September 25th. We have a particularly heavy exhibition schedule this fall, and I, therefore, see no opportunity of leaving Chicago before the end of this year. Presumably I will be in New York late in November or early February, and, of course, I shall let you know in advance.

The loose leaf catalogue of Mrs. Rockefeller's collection has proved to be of great help to us. I had it here in Chicago and many notes in it were about the only reliable source material I had.

I would indeed be interested in having you send out a complete group of Stuart Davis prints. Whether or not I will be able to acquire them at all at the present time, I do not know, but it might be interesting if you would let me have them for some time to have a show of his prints here in one of our galleries, and then to attempt purchases on the basis of the interest aroused in the exhibition. If you are in no hurry to have them returned I think this would be the best plan. We might have an opening in our galleries some time late November. I usually keep our print exhibitions up about two months.

Thanking you again for your help and interest,

Sincerely yours,



Carl O. Schniewind

CCS:ma

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September 30, 1946

To Art Editors:

With the announcement of the second La Tausca Competition, it is time to make a realistic analysis of facts. Is industry supporting art, or is art supporting industry?

Of the \$3 million spent on American art last year (estimated by FORTUNE) how much did industry contribute? A rather small proportion. Although the Mellon era of mass-collecting evaporated in a cloud of tax deductions, it has been more than counterbalanced by the large number of museums, universities, new collectors and persons of moderate means who are buying American works of art with an enthusiasm unprecedented in our time. Art has become a dignified profession and a desirable commodity.

Industry has responded to the popular demand. Industries feature paintings in their advertisements and pay for originals or/and for reproduction rights. Magazines like FORTUNE and others employ artists to illustrate their text without imposing limitations of any kind. Some business firms, led by I.B.M. and Encyclopaedia Britannica, are setting an admirable example by forming collections of contemporary American art. All these activities contribute to our cultural growth and deserve encouragement, indeed. But those who pay the least appear to gain the most. I refer to the art competitions prevalent today, specifically those organized by Pepsi-Cola and La Tausca Pearls, both of whom function along similar lines. Quoting from the Art News advertisement, La Tausca states; "Our reward will indeed be magnanimous - ". But the sum offered in prize awards is hardly appropriate to the word. It adds up to \$6400 and in return the organization gets:

1. The valuable services of three leading Museum directors and eight well-known artists who selected a distinguished list of the best established names.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2. Full Reproduction rights of the prize award paintings.
 3. Reproduction rights of other pictures at \$150 each.
 4. Exhibition rights for one year of 100 pictures of outstanding merit with no return at all to those who get no prize awards.
- 51 And the equivalent of \$100,000 in promotion returns.

While the intentions may be noble, and the gesture a generous one, the facts prove the contrary to be true. I am sure that Pepsi-Cola and La Tausca will see the justice of this protest and will consider a more equitable plan. I suggest that prevailing prices be paid for reproduction rights, and that a rental fee (such as instituted by Encyclopaedia Britannica) be paid each exhibitor. A meeting might be advisable to discuss such details and others.

Last spring the artists represented by The Downtown Gallery objected on these grounds and did not submit to the Pepsi-Cola jury nor La Tausca. They sent no pictures to the latter, nor are represented in the current Pepsi-Cola show. Of the 100 artists on the La Tausca invitation list, seventeen are associated with The Downtown Gallery and will probably withdraw their names unless the plan is reconsidered. No doubt others will follow suit.

There is still time to alter plans and to make history with a brilliant exhibition of contemporary American art. May art and industry form a happy team!

Sincerely yours

EDITH GREGOR HALPERT

HASSEL HURWITZ
STATE COLLEGE, PA

September 30, 1946

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of
September 25.

The price of \$ 150.00 which
you suggested for the Peto painting is below
a figure which has been previously offered.
However, I would be willing to shade the price
to \$225.00 which is the absolute minimum.

Very truly yours,

Hassel Hurwitz
Hassel Hurwitz

September 30, 1946

Miss Beatrice Winsor, Director
The Newark Museum
Newark, New Jersey

Dear Miss Winsor:

We have arranged for an important one man exhibition of recent paintings by Karl Zerbe to be held from October 22nd to November 9th.

Both the artist and I feel that this painting, "Brooklyn Bridge", owned by the Newark Museum is vital to the show and I am writing to ascertain whether you would agree to lend it for the period mentioned above. We shall indeed be most grateful to you.

As our catalogue is now under preparation, we should appreciate a reply at your earliest convenience.

I thank you.

Sincerely yours

EGHla

September 30, 1946

Mr. Nathaniel Saltonstall
139 Newbury Street
Boston, Massachusetts

Dear Mr. Saltonstall:

I hope you won't think I am imposing on you by asking for the loan of another picture, now that your Burlin is out at Carnegie. We are planning a one man exhibition of Karl Zerbe to be held from October 22nd to November 9th and are very eager to include your most recent Zerbe acquisition entitled "The Night". Would you consider lending it? I shall be most grateful for your cooperation.

Are you planning to be in town soon? Do come in to say hello when in New York. I look forward to seeing you. My very best regards.

Sincerely yours

EGHla

WALKER ART CENTER

Sept. 30, 1946

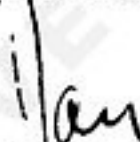
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

My ears are pinned back very nicely. So we will buy two Davises!

My absence from your salon is not intentional, and you know it. The last few times in New York I've been frying fish, and not having fun.

Sincerely,


D. S. Defenbacher
Director

DSD:ad

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